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CONTENTS

MICHAEL OCHS ARCHIVE

10 PINK FLOYD TRACK BY TRACK
David Gilmour reflects on his creative partnership with Roger Waters and his own role in making Pink Floyd one of rock's most innovative and experimental bands.

16 SYD BARRETT: THE TRUE STORY
Pink Floyd's original mad genius, Syd Barrett, was the primary inspiration for such classics as *Dark Side of the Moon* and *The Wall*. His story is one of rock's great tragedies.

24 *THE DIVISION BELL*
The ordinarily reserved David Gilmour discusses his perspective—personal, political and musical—on Pink Floyd's brilliant 1994 album.

30 THE STORY OF *THE WALL*
In this comprehensive history, *Guitar Legends* chronicles the making of rock's grandest concept album, and how it nearly destroyed its creators.

38 THE MEN BEHIND THE BOARD
The Wall producer Bob Ezrin and *Dark Side of the Moon* engineer Alan Parsons reveal a saucer-full of studio secrets.

42 THE MAKING OF *ANIMALS*
The year was 1977. England's economy was in the shitter. Unemployment was sky high. Punk rock declared war on the world. And Pink Floyd captured the whole foul wind in their bitter masterpiece *Animals*.

48 THE ART OF PINK FLOYD
Visionary designer Storm Thorgerson looks back at 30 years of landmark album art.

54 HOW TO PLAY "DOGS"
A step-by-step guide to playing "Dogs," the forgotten masterpiece from Floyd's 1977 classic *Animals*.

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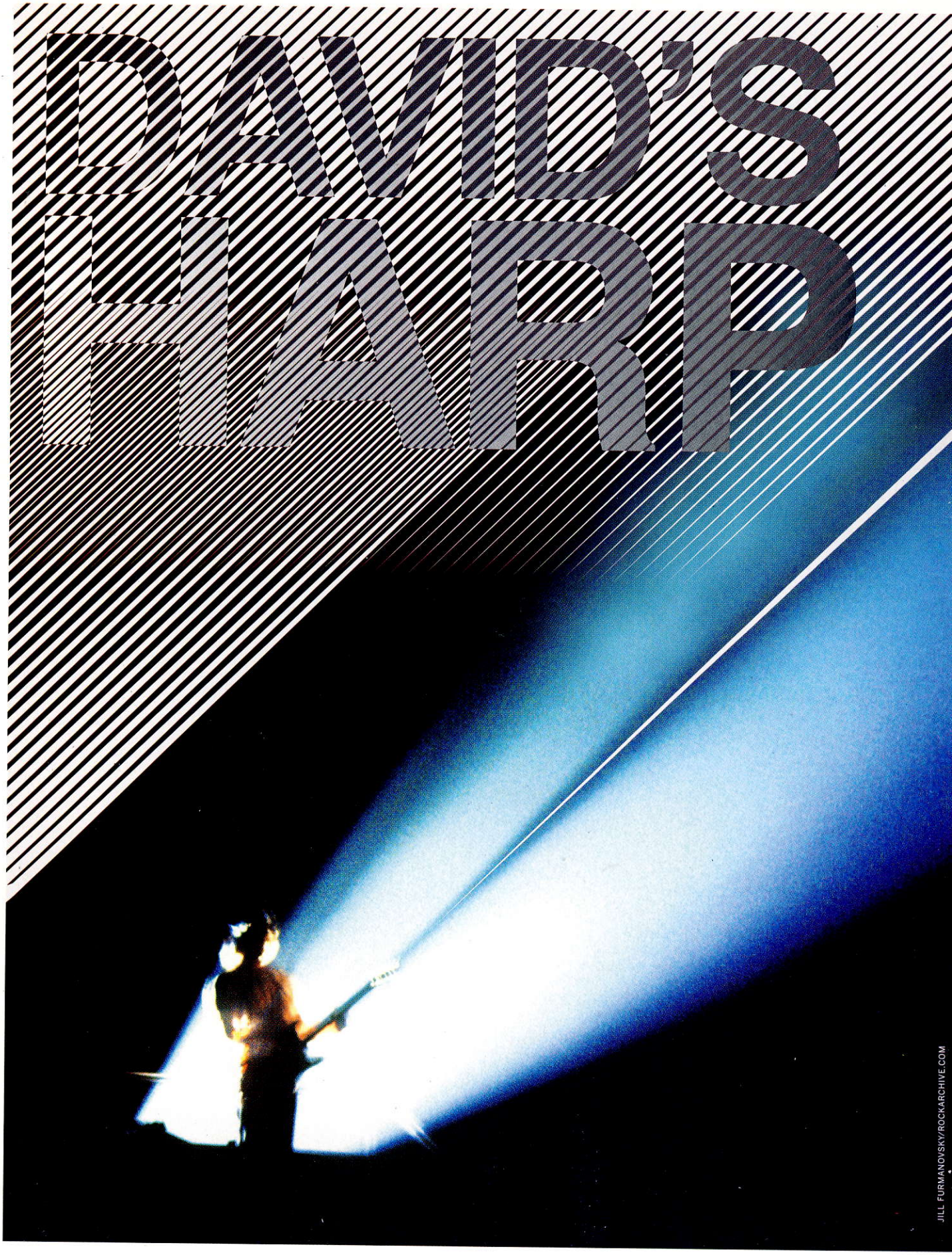
DAVID'S HARP



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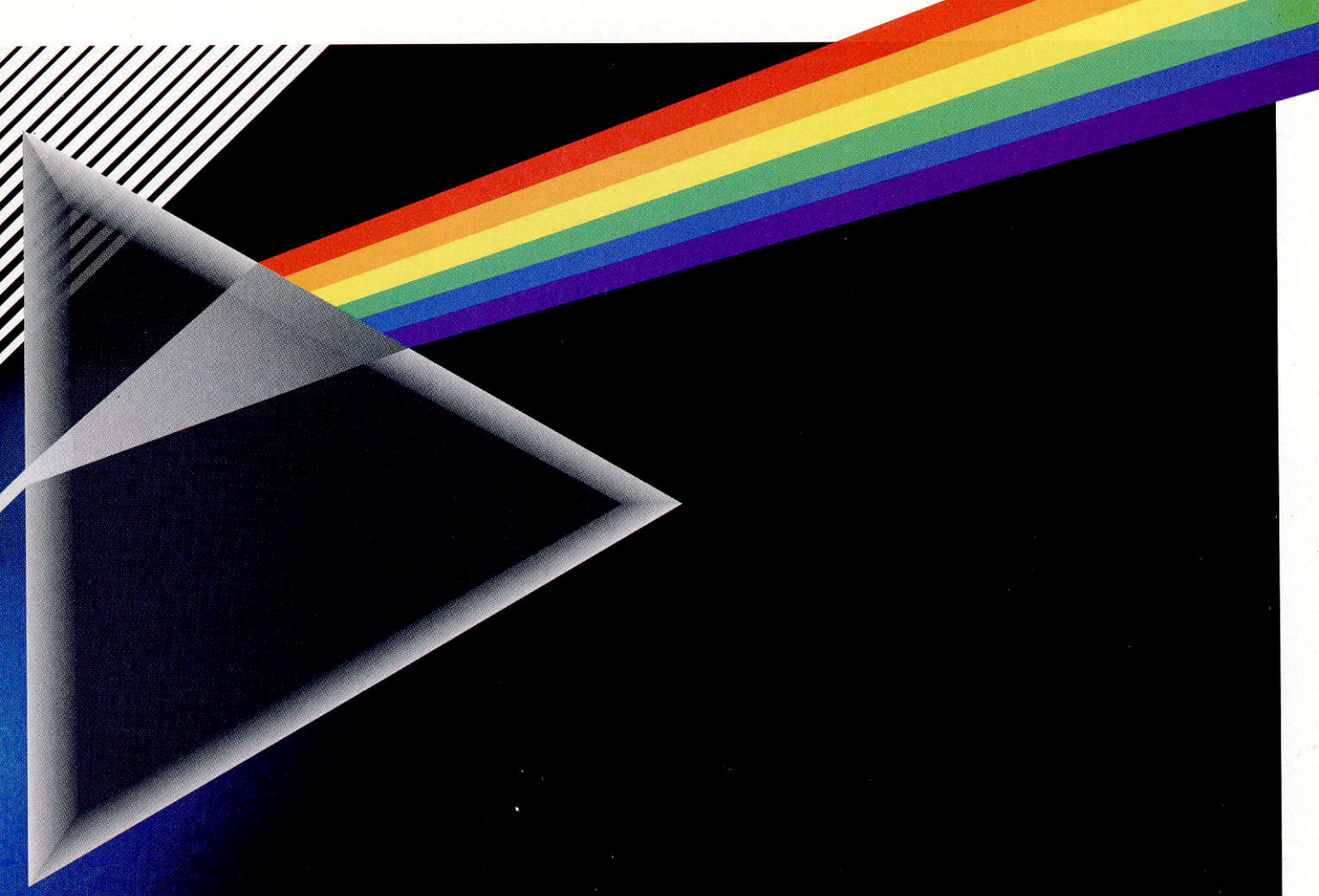

DAVID GILMOUR REFLECTS ON HIS CREATIVE PARTNERSHIP WITH ROGER WATERS AND HIS OWN ROLE IN MAKING PINK FLOYD ONE OF ROCK'S MOST INNOVATIVE AND EXPERIMENTAL BANDS. BY ALAN DI PERNA

AMID THE PSYCHEDELIC explosion of new groups making their debut in the charmed world that was London, 1967, was a quartet called the Pink Floyd. In small, smoky clubs like UFO and the Roundhouse, the Floyd galvanized the London scene with their extended, free-form instrumental jams. Fledgling flower children grooved to the heady new sounds in rooms that seemed to bob and levitate as blobs of multi-colored liquid light melted the walls around them. Perhaps even more than Cream and the Jimi Hendrix Experience, two other groups that debuted in '67, the Pink Floyd were psychedelia personified. ▲ By the following year, however, the band was forced to confront the rapidly deteriorating mental condition of Syd Barrett, their brilliant but unstable guitarist and leader. In 1968 the Pink Floyd dropped the "The" from their name—and they dropped Syd Barrett. Guitarist David Gilmour, an old school friend of Syd's, was drafted to replace him. Unquestionably, Barrett invented the Pink Floyd, and his troubled genius would later furnish the subject matter for some of the band's best songs. But it was David Gilmour and his lyrical guitar work that provided Pink Floyd with the sonic signature that helped carry them to international stardom in the Seventies, when the smoky clubs of their swinging London days gave way to vast arenas and stadiums. The Floyd's ever-evolving trippy instrumental textures reached the highest levels of complexity, perfectly complementing their otherworldly concert visuals.

Pink Floyd's next big crack-up didn't occur until 1985, when David Gilmour and bassist Roger Waters came to a bitter parting of the ways. Gilmour assumed sole leadership of the band in 1987. With Waters' brooding lyrics out of the mix, Gilmour's searing, expansive guitar style—the core of the band's sound since its Flower Power days—assumed an even greater importance.

These days, David Gilmour is a distinguished, gray-haired English gentleman who becomes instantly youthful once he gets a guitar in his hands. In celebration of *Shine On* (Columbia), the new Pink Floyd box set, Gilmour consented to share some of his memories with *Guitar World*.

GUITAR WORLD Long before Pink Floyd, you and Syd Barrett hung out together in college, in Cambridge, playing guitars. Can you recall what you played or how you influenced each other?

DAVID GILMOUR We were friends first, then we picked up guitars later on. I was playing pro-

fessionally in groups before Syd. So, technically speaking, I was a little better than Syd when we were at college. We sat around learning Beatles songs, Rolling Stones songs, r&b, blues songs... I can recall spending some time working on "Come On," the first Stones B-side or whatever it was, working all that out, playing harmonicas and stuff. He'd know something, I'd know something and we'd just swap, as people do in back rooms everywhere. He then left that college and moved up to an art college in London, which is when Pink Floyd got formed.

GW There's a famous story about Syd being phased out of the band in 1968. You were all in a van, on your way to a gig in Southampton...

GILMOUR Not in a van, no. In a Bentley.

GW Right. And someone said, "Oh, let's just not pick up Syd tonight." Can you recall who said that?

GILMOUR Probably Roger. Certainly not me—I was the new boy. I was in the back. Someone probably said, "Shall we go and pick up Syd?" And Roger probably said [*in conspiratorial tones*] "Oh no, let's not!" And off we went down to Southampton. We were playing with the Incredible String Band and Tyrannosaurus Rex that night.

GW In the early days of Pink Floyd, did you feel like you were just a Syd surrogate?

GILMOUR Oh, I was; no question about it. They wanted me to play his parts and sing his songs. Nobody else wanted to sing them, and I got elected. That was my job as far as live shows were concerned, anyway. Me and Syd played only five gigs together in Pink Floyd. Or maybe four. Maybe Southampton was supposed to be the fifth one; I don't remember. While all this was happening, we were also trying to make the new album, *A Saucerful of Secrets*. But live, we didn't play the tracks from that, but virtually all Syd's stuff. Because there wasn't anything else to do. It was either that or back to Bo Diddley covers.

1967

"A SAUCERFUL OF SECRETS"

A Saucerful of Secrets (1968)

GW What made the band decide to take on a lengthy, abstract instrumental like "Saucerful"?

GILMOUR That's hard to say. I had just joined the group shortly before that. I don't think the band really knew quite where they wanted to go after Syd's departure. "A Saucerful of Secrets" was a very important track; it gave us our direction forward. If you take "A Saucerful of Secrets," "Atom Heart Mother" [Atom Heart Mother, *1970*] and "Echoes" [Meddle, *1971*], all lead logically to *Dark Side of the Moon*. "A Saucerful" was inspired when Roger and Nick [*Mason, Pink Floyd's drummer*] began drawing weird shapes on a piece of paper. We then composed music based on the structure of the drawing.

GW You mean you used the drawing to diagram the dynamics?

GILMOUR Yeah. We tried to write the music around the peaks and valleys of the art. My role, I suppose, was to try and make it a bit more musical, and to help create a balance between formlessness and structure, disharmony and harmony.

GW There are varying opinions as to whether or not Syd is on the "Saucerful of Secrets" track.

GILMOUR No, he's not. That's totally false. He's on three or four other tracks on the album, including "Remember a Day" and "Jug Band Music" [*Syd's sole composition on the* Saucerful *album*]. He's also on a tiny bit of "Set the Controls for the Heart of the Sun." I think I'm on "Set the Controls" as well.

GW Can you recall any of the techniques you used to get unusual guitar tones back then?

GILMOUR Well, on the middle section of "A Saucerful of Secrets," most of the time the guitar was lying on the studio floor. You know how mic stands have three steel legs about a foot long? I unscrewed one of the legs and just whizzed one of those up and down the neck—not very subtly. Another technique, which came a bit later, involved taking a small piece of steel and rubbing it from side to side across the strings. You just move it and stop it in places that sound good. It's something like an EBow.

"ONE OF THESE DAYS"

Meddle (1971)

GW Another technical point: the instrumental "One of These Days" was born when someone plugged a bass into a "Binson Echorec." What is this device?

GILMOUR The Binson was an Italian-made delay unit. It was strange because it didn't utilize tape loops, but used a metal recording wheel instead. [*Binson's Echorec was basically a wire recorder—a precursor to magnetic tape. It had six knobs, an input volume, one to control the length, volume and tone of a swell, a three-position selector knob and a 12-position switching knob. The selector accessed either echo (one repeat), repeat (more than one repeat) or swell (reverbs cleverly devised by feeding the outputs of the heads back to themselves), while the switching knob accessed 12 variations of these.—Ed.*] You could get some wonderful delay effects that aren't attainable on anything that's been made since. "One of These Days" evolved from some of my experiments with the Binson, as did "Echoes" [*also from* Meddle]. One day, Roger decided to take some of the techniques that I was developing and try them out for himself on bass. And he came up with that basic riff that we all worked on and turned into "One of These Days." For the middle section, another piece of technology came into play: an H&H amp with vibrato. I set the vibrato to more or less the same tempo as the delay. But the delay was in 3/4 increments of the beat while the vibrato went with the beat. I just played the bass through it and made up that little section, which we then stuck on to a bit of tape and edited in. The tape splices were then camouflaged with cymbal crashes.

GW So you played the bass on that track?

GILMOUR Yes. The opening section is me and Roger. On "One of These Days," for some reason, we decided to do a double track of the

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Gilmour and Waters in 1971

ARALDO DI CROLLALANZA/REX USA

bass. You can actually hear it if you listen in stereo. The first bass is me. A bar later, Roger joins in on the other side of the stereo picture. We didn't have a spare set of strings for the spare bass guitar, so the second bass is very dull-sounding. [*laughs*] We sent a roadie out to buy some strings, but he wandered off to see his girlfriend instead.

GW How did you hit on the idea of playing slide guitar on the track?

GILMOUR I guess I was never particularly confident in my ability as a pure guitar player, so I would try any trick in the book. I'd always liked lap steels, pedal steels and things like that. I can't remember exactly what I used on "One of These Days"; I may have bought a lap steel by that point, but maybe I used a regular guitar. When I tour, I use two cheap Jensen lap steels customized with Fender pickups for slide parts. The lap steel on "One of These Days" is tuned to an open E minor chord—E B E G B E low to high. The other lap steel is basically tuned to a modified open G chord [*D G D G B E, low to high*]. I use that for "The Great Gig in the Sky." You'll notice that I kept the top string tuned to an E so that I could do major and minor chords on the first three strings.

The one thing I don't do is regular slide guitar with the thingie on your finger. I've never had any interest in that.

"MONEY"

Dark Side of the Moon (1973)

GW Where did the famous 7/4 time signature for "Money" originate?

GILMOUR It's Roger's riff. Roger came in with the verses and lyrics to "Money" more or less completed. And we just made up middle sections, guitar solos and all that stuff. We also invented some new riffs—we created a 4/4 progression for the guitar solo and made the poor saxophone player play in 7/4. It was my idea to break down and become dry and empty for the second chorus of the solo.

GW Were you purposely trying to get away from just playing a 12-bar blues on guitar?

GILMOUR No, I just wanted to make a dramatic effect with the three solos. The first solo is ADT'd—Artificially Double-Tracked. And the third one is actually double-tracked. I think I did the first two solos on a Fender Stratocaster, but the last one was done on a different guitar—a Lewis, which was made by some guy in Vancouver. It had a whole two octaves on the neck, which meant I could get up to notes that I couldn't play on a Stratocaster.

I WANTED DARK SIDE TO BE BIG AND SWAMPY AND WET, WITH REVERBS AND THINGS LIKE THAT. AND ROGER WAS VERY KEEN ON IT BEING A VERY DRY ALBUM."

GW What amp did you use on that?

GILMOUR I imagine it was a Hiwatt, but I'm not too certain. I used Fender Twin Reverbs in the studio a lot, too. But I'm certain the effects consisted of a Fuzzface fuzz box and the Binson echo/delay.

GW What was [*producer/engineer*] Chris Thomas' role on *Dark Side of the Moon*?

GILMOUR Chris Thomas came in for the mixes, and his role was essentially to stop the arguments between me and Roger about how it should be mixed. I wanted *Dark Side* to be big and swampy and wet, with reverbs and things like that. And Roger was very keen on it being a very dry album. I think he was influenced a lot by John Lennon's first solo album [*Plastic Ono Band*], which was very dry. We argued so much that it was suggested we get a third opinion. We were going to leave Chris to mix it on his own, with Alan Parsons engineering. And of course on the first day I found out that Roger sneaked in there. So the second day I sneaked in there. And from then

Earls Court, England, 1973

on, we both sat right at Chris' shoulder, interfering. Luckily, Chris was more sympathetic to my point of view than he was to Roger's.

GW Was that the first album where tension emerged between you and Roger?

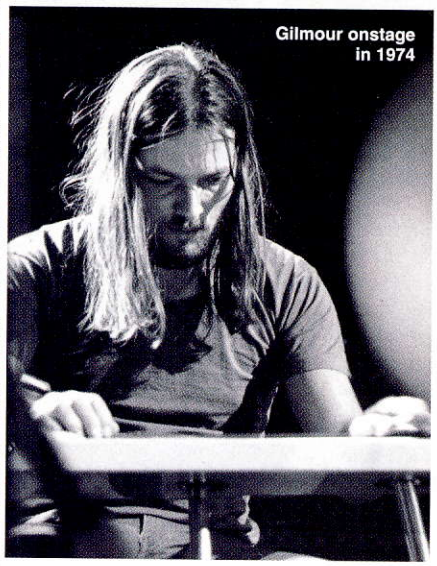
GILMOUR: Ah, there's always been tension. But it was all quite controllable until after the *Wall* album.

GW There's creative tension and then there's outright hostility...

GILMOUR There's creative tension and there's total egocentric megalomaniacal tension, if you like.

GW Did the prospect of having to follow the huge success of *Dark Side of the Moon* create a lot of pressure on you during the sessions for *Wish You Were Here*?

GILMOUR Yeah, that's what the album's about, I think as far as Roger's concerned anyway. It's about that feeling we were left with at the end of *Dark Side*—that feeling of "What do you do when you've done everything?" But I think we got over that. And for me, *Wish You Were Here* is the most satisfying album. I really love it. I mean, I'd rather listen to that than *Dark Side of the Moon*. Because I think we achieved a better balance of music and lyrics on *Wish You Were Here*. *Dark Side* went a bit too far the other way—too much into the importance of the lyrics. And sometimes the tunes—the vehicles for the lyrics—got neglected. To me, one of Roger's failings is that sometimes, in his effort to get the words across, he uses a less-than-perfect vehicle.



Gilmour onstage in 1974

"DOGS"

Animals (1977)

GW On the next Pink Floyd album, *Animals*, "Dogs" is the only song not written solely by Roger. What was your part in co-writing "Dogs" with him?

GILMOUR I basically wrote all the chords—the main music part of it. And we wrote some other bits together at the end.

GW What did you play on that?

GILMOUR A custom Telecaster. I was coming through some Hiwatt amps and a couple of Yamaha rotating speaker cabinets—Leslie-style cabinets that they used to make. I used to use two of those onstage along with the regular amps. That slight Leslie effect made a big difference in the sound.

GW Throughout the Seventies and Eighties, each successive Pink Floyd album grew slightly more elaborate. Was it difficult to reflect that growth on stage?

GILMOUR Actually, very difficult. We spent years gathering experts around us—just gaining the necessary expertise in all the areas we wanted to be good in. It was always a lot of work, but we looked forward to playing.

GW Would you say you felt more at ease in the very early days of the band's free-form psychedelic experimentation onstage, or in the later period, when you relied more on carefully orchestrated stage extravaganzas?

GILMOUR Somewhere in the middle, really. For me, the *Wall* show was terrific fun, and a great achievement. But I had to take on the role of music director, if you like, and deal with a lot of purely mechanical things onstage so that Roger didn't have to think about them. I had a huge cue sheet up on my amps, because we had all these cues coming up on monitors or on screen and different delay settings which I had to transmit with very primitive equipment to all the delay lines onstage. Very tricky. Once you got over being satisfied with how clever it was and how wonderfully it all worked, there were virtually no moments except for the solo in "Comfortably Numb"

JILL FURMANOVSKY/ROCKARCHIVE.COM

when you could say, "Forget it, just blow. Just play." Having said all that, though, I should add that I like structure. I'm very keen on melody, I'm a big Beatles fan, and just about everything else I love—like the blues—is highly structured. Totally free-forming is not my thing. But totally rigid structure isn't either.

"COMFORTABLY NUMB"

The Wall (1979)

GW "Comfortably Numb" is one of your few co-writing credits on *The Wall*. By all reports, it wasn't born easily.

GILMOUR Well, there were two recordings of that which me and Roger argued about. I'd written it when I was doing my first solo album [David Gilmour, *1978*]. We changed the key of the song's opening from E to B, I think. The verse stayed exactly the same. Then we had to add a little bit because Roger wanted to do the line, "I have become comfortably numb." Other than that, it was very, very simple to write. But the arguments were over how it should be mixed and which track we should use. We'd done one track with Nick Mason on drums that I thought was too rough and sloppy. We had another go at it, and I thought that the second take was better. Roger disagreed. It was more an ego thing than anything else. We really went head to head with each other over such a minor thing.

> "ONCE ROGER AND I HAD A REAL SHOUTING MATCH AT THIS ITALIAN RESTAURANT IN NORTH HOLLYWOOD."

GW Have disagreements between you and Roger ever reached the point of physical violence?

GILMOUR They've threatened to. But it's never actually come to that. Once Roger and I had a real shouting match at this Italian restaurant in North Hollywood. We'd gone there with [*producer*] Bob Ezrin to have it out over something on *The Wall*—probably "Comfortably Numb," because the only thing I'd really argue with Roger over was my own music. With his music, I wouldn't bother to argue.

GW While the earlier Pink Floyd records were concept albums, *The Wall* is the first one with an outright plot. What were your feelings about that?

GILMOUR I *liked* Roger's story line. Although I didn't totally agree with it, you've got to let a chap have his vision. I just had a different view of our relationship with our audience than Roger did. Roger didn't like touring. And he felt there was no connection between him and the audience that were in front of him. I had a different view of it; I still do. And my view of what *The Wall* itself is about is more jaundiced today than it was then. It appears now to be a catalog of people Roger blames for his own failings in life, a list of "you fucked me up this way, you fucked me up that way."

GW What about your solo on "Comfortably Numb"? Did that take a long time to develop?

GILMOUR No. I just went out into the studio and banged out five or six solos. From there I just followed my usual procedure, which is to listen back to each solo and mark out bar lines, noting which bits are good. In other words, I make a chart, putting ticks and crosses on different bars as I count through—two ticks if it's really good, one if it's good, and a cross if it's no go. Then I just follow the chart, whipping one fader up, then another fader, jumping from phrase to phrase and trying to make a really nice solo all the way through. That's the way we did it on "Comfortably Numb." It wasn't that difficult. But sometimes you find yourself jumping from one note to another in an impossible way. Then you have to go to another place and find a transition that sounds more natural.

GW When you do a comp like that, are you concerned that you'll wind up with a result that's physically impossible to play?

GILMOUR Not if it sounds all right. I'm perfectly happy to puzzle the hell out of people who try to work out how it was done.

GW You've got an extensive guitar collection—a world-famous collection. When you go to record, how much of it goes into the studio with you?

GILMOUR Well...not much, really. Generally, I just use a Stratocaster and that's the end of it. The ones I tend to use these days are modern '57 reissue Strats with EMG pick-ups. Apart from that, I've got a few different acoustics and slide guitars. For some of the rhythm things, I have a black Gretsch Duo-Sonic that sounds really nice.

"ONE SLIP"

A Momentary Lapse of Reason (1987)

GW Let's move on to Pink Floyd's most recent studio album, *A Momentary Lapse of Reason*. How did you hook up with Roxy Music's Phil Manzanera to write "One Slip"?

GILMOUR Phil is an old friend of mine. We've known each other for years and years, and we always talked about doing something together. So I went and visited him over at his studio, and we started playing around. During that whole period of time, I was trying things out with a number of people, to see if there was anyone I felt comfortable working with who could help to make the load a little lighter in doing the new Pink Floyd record without Roger. Phil basically wrote the music to "One Slip."

GW On *A Momentary Lapse*, how did you deal with the whole issue of maintaining continuity with the old Pink Floyd?

GILMOUR By totally ignoring it. I didn't bother with any of that stuff. I know it's something that came up in Bob Ezrin's mind; he felt a certain responsibility to make it sound like Pink Floyd. But that's something I had no interest in whatsoever. If it's done by me, it's going to sound like Pink Floyd to a certain extent. Because it's my voice, my guitar playing and my musical taste that are plastered all over everything Pink Floyd ever did, going back to *A Saucerful of Secrets*.

GW *A Momentary Lapse* is certainly a return to the lushness of pre-*Animals* Pink Floyd.

GILMOUR Yes. That's what I like. "Signs of Life," for example, is actually an old demo. I had to re-record a lot of things, but the rhythm guitar chords in the background are from a demo from way back in '78.

GW So on *A Momentary Lapse* you got to follow through on ideas that, perhaps because of Roger's dominance, you didn't get to pursue earlier?

GILMOUR Yeah. I went back to this balance of more music and not quite the same preponderance of words. You do what you're good at, you see. Roger's very good at lyrics. I'm certainly not as practiced as him, so I wouldn't put myself up there.

GW Was *A Momentary Lapse* a good experience for you, Nick and Rick [*Wright, Pink Floyd keyboardist*] in the sense that you assured yourselves that you could do it without Roger?

GILMOUR Yes. The album and the tour were a rehabilitative process for all of us.

GW It was good to hear you and Rick playing together again. [*Wright, ejected from the band in 1979, rejoined for* A Momentary Lapse.] The guitar and keyboards worked together so sympathetically on a lot of these old tracks we've been talking about.

GILMOUR Well, it's like Bob Dylan says [*in "My Back Pages"*]: "I was so much older then, I'm younger than that now." You learn things about yourself and other people as time goes by. When the three of us sit down and play, it sounds like Pink Floyd. There's a very distinct value in that which was important for me to discover. There's something there that's bigger than any one person's ego.

1972

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PINK FLOYD'S ORIGINAL MAD GENIUS, SYD BARRETT, WAS THE PRIMARY INSPIRATION FOR SUCH CLASSICS AS *DARK SIDE OF THE MOON* AND *THE WALL*. HIS STORY IS ONE OF ROCK'S GREAT TRAGEDIES. BY NICK KENT

AT THE OUTSET of one of Syd Barrett's final gigs with Pink Floyd, the band took the stage—without Syd. The guitarist was back in the dressing room, maniacally trying to organize his anarchically inclined hairstyle. As his comrades were tuning up, Barrett—more out of desperation than anything else—emptied the contents of a jar of Mandrax (Quaaludes), broke the pills into tiny pieces and mixed the crumbs in with a full jar of Brylcreem. He then poured the whole coagulated mess onto his head, picked up his Telecaster, and walked onstage. ▲ As he was playing his customary, incoherent, sporadic, almost catatonic guitar phrases, the intense heat of the stage lighting began having a predictable effect on the Mandrax-Brylcreem—the concoction dribbled down from his scalp, turning his face into a distorted wax effigy of flesh.

THIS story is probably true. It is one of an infinity of strange tales—many of them fact, just as many wistful fiction—that comprise the Syd Barrett legend.

Every so often, Barrett, who is still alive and basically functioning, appears at Lupus Music, the London publishing company that handles his royalties and which has kept him financially afloat these last few dormant years. The rest of Barrett's time is spent either sprawled out in front of a large color TV in his two-room Chelsea apartment, or else just walking randomly around London. He was recently spotted in a King's Road clothes store, where he tried on three vastly different sizes of the same style of trousers, pronounced all of them a perfect fit, and then disappeared again, without making a purchase.

And that is basically what the Syd Barrett story is all about—a huge tragedy shot through with so many ludicrously comical aspects that one could easily compose an entire article simply by relating all the crazy anecdotes and half-chewed tales of his twilight dementia. The inescapable truth, however, goes far beyond the utterly bogus image of the artist as an acid casualty: Syd Barrett was a brilliant, innovative young songwriter whose genius was somehow amputated, leaving him in a lonely limbo of helpless, illogical schizophrenia.

SYD'S EYES OFTEN CEMENTED THEMSELVES INTO A STARE THAT REALLY FRIGHTENED ALL WHO STOOD IN HIS PRESENCE.

THE whole saga began with a band called the Abdabs. They were also called the "T"-Set; no one quite knows which came first. The band was a five-piece, as it happens, consisting of three young aspiring architects, Richard Wright, Nick Mason and Roger Waters, a jazz guitarist named Bob Close and, the youngest member, an art student named Roger Keith "Syd" Barrett.

Storm Thorgerson, a fellow townsman of the guitarist and one half of Hipgnosis, the company that designed all of Pink Floyd's album covers, remembers Barrett as a "bright, extroverted kid. Smoked dope, pulled chicks—the usual thing. He had no problems on the surface. He was no introvert as far as I could see then."

But Barrett was far more complex than this recollection indicates. The guitarist had three deeply felt interests—music, painting and religion. A number of Barrett's seniors at Cambridge University were dabblers in an obscure form of Eastern mysticism known as "Saint Saji," which involved heavy bouts of meditation and much contemplation on "purity" and the "inner light." Syd attempted to join the Saint Saji faithful, but was turned down for being, at 19, "too young." According to a number of those who knew him, this "rejection" affected him quite deeply. In any case, Barrett lost all interest in spiritualism soon thereafter. He subsequently gave up his painting, a pursuit in which, according to David Gilmour and Thorgerson, he'd shown exceptional potential. "Syd was a great artist," said Gilmour. "I loved his work, but he just stopped. First it was the religion, then the painting. He was starting to shut himself off slowly then."

His interest in music, of course, continued. The Abdabs eventually evolved into the Pink Floyd Sound, which was really just the old band but minus Bob Close, who "never quite fitted in." The source of the band's unusual name was Syd, who was inspired by a blues record he owned that featured Pink Anderson and Floyd Council, two guitarists from Georgia.

While the band name flowed easily from the lips, the band itself was none too inspiring; their repertoire included no original material, consisting instead of tunes like "Louie Louie" and "Road Runner," both of which the early Floyd personalized by interspersing liberal dosages of staccato "freakout," a form of psychedelic jamming.

For all their limitations, the band managed to attract some professional interest in their future. Peter Jenner, a lecturer at the London School of Economics, and John Hopkins, a part-time magazine publisher, were in the audience for one of the Pink Floyd gigs, and were impressed enough to offer them some sort of management deal.

Admits Jenner: "It was one of the first rock events I'd seen—I didn't know anything about rock, really. Actually the Floyd then were barely semi-pro standard, now that I think about it, but I was so impressed by the electric guitar sound. The band was just at the point of breaking up, you know. It was weird—they just thought, Oh well, might as well pack it all in. But they changed their minds."

ONE of Jenner's first acts as a manager was to build an elaborate light show around the band's performance. The next was to install a policy of playing only original compositions.

This was where Syd Barrett came into his own. Barrett had at this point composed only

Barrett in 1969 at his London flat during the *Madcap Laughs* photo session

PREVIOUS SPREAD: HENRY GOODWIN/REX FEATURES/ COURTESY OF EVERETT COLLECTION

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a few odd tunes—a nonsense song called "Effervescing Elephant," for example, written when he was, perhaps, 16, and he'd set a James Joyce poem called "Golden Hair" to music. But nothing beyond that.

Jenner: "Syd was really amazing, though. I mean, his inventiveness was quite astounding. All those songs from that whole Pink Floyd phase were written in no more than six months. He just started and took it from there."

The first manifestation of Barrett's songwriting talents was a bizarre little classic called "Arnold Layne," which dealt with the twilight wandering of a transvestite/pervert figure. A sinister piece of vaguely commercial fare, it is both whimsical and singularly creepy. The single was banned by Radio London, which found its general connotations a little too odd for even pirate radio standards.

The Floyd were by now big stuff in Swinging London. Viewed from hindsight, the band came on just like naïve art students in Byrds-styled granny glasses (the first publicity shots are particularly laughable). But the music somehow had an edge.

And the Barrett guitar style?

Jenner: "Well, he had this technique that I found very pleasing. I mean, he was no guitar hero—never remotely in the class of Page or Clapton, say."

The Floyd cult grew as Barrett began to hit his creative stride. His songwriting can only be described as a happy marriage of the two ideal forms of English psychedelia: musical rococo freakouts and a particularly English style of whimsy, of the kind associated with limerick master Edward Lear and the man who created *Alice in Wonderland*, Lewis Carroll.

Pink Floyd's debut, *Piper at the Gates of Dawn* (1967), was recorded at the same time as the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, and the two bands occasionally met up to check out each other's product. Paul McCartney even stepped out to bestow his papal blessing on *Piper*, an album which still stands as one of the best musical memories of 1967—except for "Bike," which reeks of crazy basements and psychedelic whimsy taken a little too close to the edge.

Strange things were starting to happen with the Floyd, and particularly with Barrett. Their first single, "See Emily Play," was Top Five, which enabled Barrett to more than adequately live out his pop star infatuation number to the hilt—the Hendrix curls, caftans and Fender Telecasters were all his for the asking.

The ego problems and slight tantrums were the first signs that anything was seriously wrong with Barrett and, gradually, the Floyd, Jenner and others in his circle realized that something

THIS PAGE: © MICK ROCK

deeper was going on. Take the Floyd's three appearances on *Top of the Pops*:

Jenner: "The first time Syd was on *Top of the Pops*, he dressed up like a pop star. The second time, he came on in his straightforward, fairly scruffy clothes, looking rather unshaven. The third time, he came to the studio in his pop star clothes and then changed into complete rags for the actual TV spot."

It all had something to do with the fact that some time earlier, John Lennon had stated publicly that he wouldn't appear on *Top of the Pops*. Syd seemed to regard Lennon as some sort of yardstick by which to measure his own situation as a pop star. "Syd was always complaining that John Lennon owned a house while he only had a flat," says Peter Barnes.

But there were far darker hints of a definite impending imbalance in the Barrett psyche.

He was at that point involved in a relationship with a girl named Lynsey. The affair took an uncomfortably bizarre turn when the lady appeared on Peter Jenner's doorstep fairly savagely beaten up.

"I couldn't believe it at the time. I had this firm picture of Syd as this really gentle guy, which is what he was, basically."

Something was definitely awry. In fact, there are numerous fairly unpleasant tales about this particular affair (including one where Barrett locked the girl in a room for a solid week, pushing water biscuits under the door so she wouldn't starve) which are best not dwelt on.

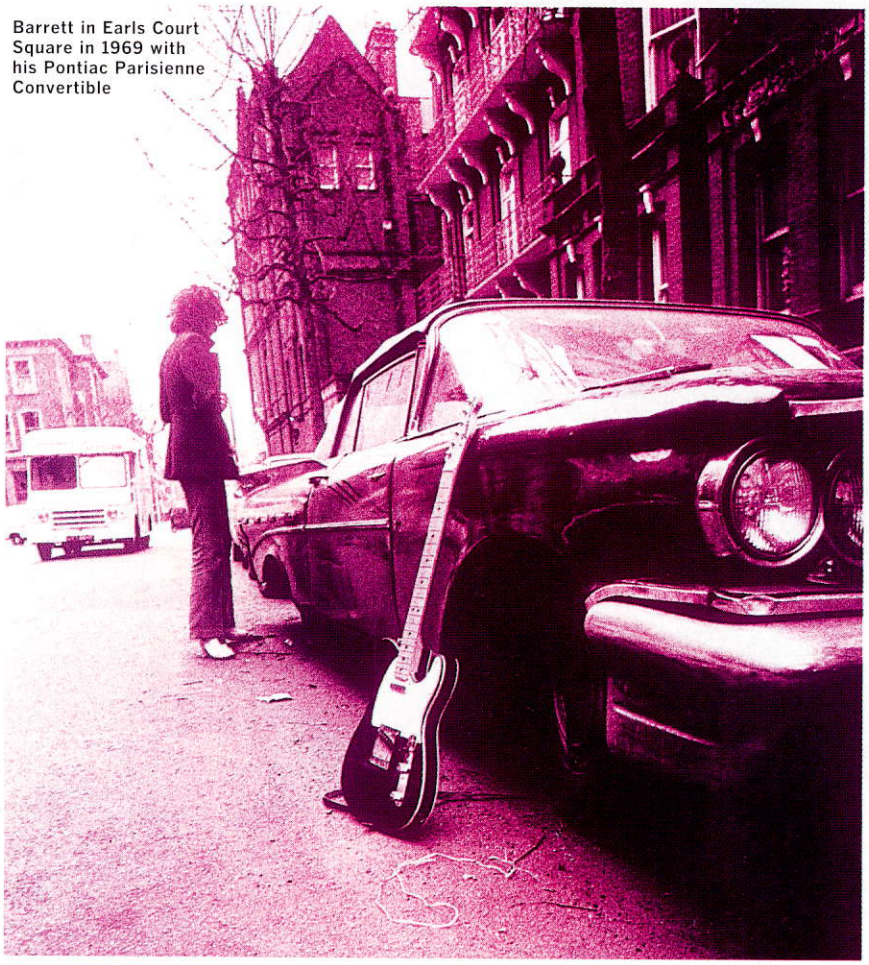
Syd's eyes often cemented themselves into a stare that *really* frightened all who stood in his presence. The head would tilt back slightly, the eyes would get misty and bloated. Then they would stare right at you—and right *through* you at the same time. One thing was painfully obvious: the boy genius was fast becoming completely unhinged, mentally.

Perhaps it was the drugs. Barrett's intake at the time was fearsome by any standard, and many considered his constitution to be a trifle fragile for such chemicals.

The combination of such circumstances can, of course, lead to a certain degree of brain damage. But to truly understand the Barrett psyche, one must traverse more Freudian landscape. Many of the people familiar with Syd claimed that his breakdown must be linked to specific traumas.

Barrett, the youngest of eight children, was 12 years old when his father died abruptly. The impact of this severe loss was compounded by his strong-willed mother, who spoiled Syd mightily.

"Everyone is supposed to have fun when they're young—I don't know why, but I never did"—Syd, in an interview with *Rolling Stone*, Autumn 1971.



Barrett in Earls Court Square in 1969 with his Pontiac Parisienne Convertible

PETER Jenner: "I think we tended to underrate the extent of his problem. I mean, I thought that I could act as a mediator—you know, having been a sociology teacher at the L.S.E. and all that guff...

"I think, though...one thing I regret now was that I made demands on Syd. He'd written 'See Emily Play,' and suddenly everything had to be seen in commercial terms. I think we may have pressured him into a state of paranoia about having to come up with another hit single."

Barrett's fragile psyche began to truly unravel when the Floyd were forced to appear on some American TV shows. *Dick Clark's Bandstand* was disastrous because it required a lip-synching job on the band's part, and "Syd wasn't into moving his lips that day."

The Pat Boone Show was quite surreal. Boone attempted to interview Barrett, asking him particularly inane questions and getting a truly classic catatonic, piercing mute stare for an answer.

By the time the band returned to Britain, it had reached a decision. While Barrett was the Floyd's songwriter and central figure, his madness had become far too much to handle. He just couldn't be communicated with. His bandmates' patience had not been rewarded, and so his exit was in the cards.

But first, there would be one last studio session, a mad, anarchic affair that spawned three of Barrett's truly vital twilight rantings. Unfortunately, only one has been released: "Jug Band Music," which became the sole Barrett track on the group's second album, *Saucerful of Secrets*, released in 1968.

"Y'see, even at that point, Syd actually knew what was happening to him," claims Jenner. "I mean, 'Jug Band Blues' is the ultimate self-diagnosis on a state of schizophrenia." Jenner's interpretation seems justifiable, particularly in light of the song's lyrics: *"It's awfully considerate of you to think of me here/ And I'm almost obliged to you for making it clear that I'm not here/ And I'm wondering who could be writing this song."* Underscoring the lyrical incongruity, perhaps unintentionally, Barrett invited a Salvation Army Band troop to play in the middle of the number.

The two unreleased songs are both unfinished creations, and contrary to popular belief, they are the only unissued numbers Barrett has ever recorded. "Scream Your Last Scream" is a masterful splurge of blood-curdling lunacy: *"Scream your last scream/Old woman with a basket/Wave your arms madly, madly/Flat tops of houses/Houses Mouses/She'll be scrubbing apples on all fours/Middle-dee-tiddle with Dumpy Mrs. Deel/we'll be watching telly for all hours."*

"Vegetable Man," the second unreleased track, is a demented sing-along tune. "Syd," recalls Jenner, "was around at my house just before he had to go to record, and because a song was needed, he just wrote a description of what he was wearing at the time and threw in a chorus that went, 'Vegetable man—where are you?' "

A nationwide tour of Great Britain followed, featuring Jimi Hendrix, the Move (fronted by guitarist Roy Wood), the Nice (featuring keyboardist Keith Emerson) and Floyd, all on one package. During the tour, Syd often wouldn't turn up.

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on time for the concerts, and he occasionally didn't play at all. Sometimes he sat by himself on the tour bus.

The rest of the Floyd socialized with the Nice (guitarist David O'List played with the band when Barrett was indisposed). But what of the two uncrowned kings of acid rock, Hendrix and Barrett? Surely, they must have gotten on famously!

"Not really," says Jenner. "Hendrix had his own limousine. Syd didn't really talk to anyone. I mean, by now he was going onstage and playing one chord throughout the set. He was into this thing of total anarchist experiment and never really considered the other members of the band."

Enter David Gilmour, an old mate of Syd's and a pretty fair guitarist. His group, Joker's Wild, had just broken up, and in December 1967, the Floyd invited him to join. The implications were obvious. The new five-piece played maybe four gigs, and then Barrett was ousted. One evening, on the way to a gig, the others simply didn't pick him up. Everyone seems to agree that it was all perfectly warranted. Except, maybe, Syd.

FROM here on in, the whole Barrett saga goes a trifle haywire. *The Madcap Laughs*, Barrett's first solo album, was released in 1974 following a laborious year of work. Production credits constantly changed hands, from Peter Jenner to Malcolm Jones (who gave up halfway through) and, ultimately, to David Gilmour and Roger Waters.

By this time, Barrett's creative processes refused to mesh properly, and so the results of his efforts were often jagged and unapproachable. They were, in essence, essays in distance—of Barrett waving whimsically from within the haze. Or perhaps he was drowning. On "Dark Globe," the anguish is all too real: *My head kissed the ground/I was half the way down... Please lift a hand/I'm only a person/With Eskimo chain I tattooed my brain all the way/Would you miss me/Oh, wouldn't you miss me at all?"*

Many of the tracks, like "Terrapin," practically just lay there on the ground, scratching themselves. They exist completely inside their own zone, like weird insects and exotic fish, with the listener forced to look inside the tank at the activity. In many respects, *Madcap* is a work of genius; in just as many other ways, it's a cranked-up, postacid curio. And for both of those reasons, it remains a vital, thoroughly unique album.

Storm Thorgerson: "The thing was that all those guys had to cope with Syd out of his head on Mandrax half the time. He got so 'Mandied' up on those sessions, his hand would slip through the strings and he'd fall off the stool."

Barrett, his second solo album, was recorded in a much shorter space of time. Dave Gilmour was called in to produce and he brought in Rick Wright and Humble Pie drummer Jerry Shirley to help.

Gilmour: "We had basically three alternatives at that point, working with Syd. One, we could actually work with him in the studio, playing along as he put down his tracks—which was almost impossible, though we succeeded on 'Gigolo Aunt.' The second was to lay down some kind of track before and then have him play over it. The third was to have him put his basic ideas down with just guitar and vocals, after which we would try and make something out of it all.

"It was mostly a case of me saying, 'Well, what have you got then, Syd?', and he'd search around and eventually work something out."

The Barrett disintegration process continued through this album, giving it a feel more like that of a one-off demo than a finished product. The songs, though totally off the wall and often vague creations, are shot through with the occasional sustained glimpse of Barrett's lyricism at its most vivid.

Witness "Rats": "*Rat, Rats/Lay Down Flat/We Don't Need You/We Act Like Cats/If You Think You're Unloved/Well We Know About That.*"

"Dominoes" is probably the album's most arresting track, as well as being the only real indication of what the Floyd might have sounded like had Barrett been more in control of himself. The song is exquisite, painting a classic kind of Lewis Carroll scenario that spirals up and almost defies time and space—"*You and I/And dominoes/A day goes by*"—before drifting into an archetypal Floyd minor-chord refrain straight out of "More."

> **"SYD FUNCTIONS ON A TOTALLY DIFFERENT PLANE OF LOGIC."**
> **—DAVID GILMOUR**

Gilmour: "The song just ended after Syd had finished singing. I wanted a gradual fade, so I added that section myself. I played drums on that, by the way."

GILMOUR had by this time become perhaps the only person around who could communicate with Barrett.

"Oh, I don't think *anyone* can communicate with Syd," he says. "I did those albums because I like the songs, not, as I suppose some might think, because I felt guilty about taking his place in the Floyd. I was concerned that he wouldn't fall completely apart. The final remix on 'Madcap' was all mine as well."

In between the two solo albums for EMI, a bunch of press interviews had been arranged for Barrett, whose conversational style was scarcely suited to the needs of the media.

Most couldn't make any sense whatsoever of his verbal ramblings. Others reached their own conclusions and warily pinpointed the Barrett malady in their pieces. One man who interviewed Syd at that time was Peter Barnes.

"It was fairly ludicrous on the surface," says Barnes. "I mean, you just had to go along with it all—y'know, Syd would say something completely incongruous one minute, like 'It's getting heavy, innit?, and you'd just have to say, 'Yeah, Syd, it's getting heavy,' and the conversation would dwell on *that* for five minutes.

"Actually, listening to the tape afterward, you could work out that there was some kind of logic there—except that Syd would suddenly be answering a question you'd asked him 10 minutes ago while you were off on a different topic completely!"

Barrett, by this time, was well-slumped into his real twilight period, living in the cellar of his mother's house in Cambridge. And this is where the story becomes singularly depressing.

A Barrett interview with *Rolling Stone* for Christmas 1971 showed him to be living out his life with a certain whimsical self-reliance. At one point in the rap he stated, "I'm really totally together. I even think I should be."

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The original Floyd lineup: (from left) Waters, Mason, Barrett and Wright

Almost exactly a year, Barrett went temporarily haywire from the sheer frustration of his own inertia, and smashed his head through the basement ceiling.

Between the interview and the head-smashing incident, Syd went into the studios to record.

"It was an abortion," claims Barnes. "He just kept over-dubbing guitar part on guitar part, until it was just a total chaotic mess. He also wouldn't show anyone his lyrics—I fear, actually, because he hadn't written any."

Jenner was also present: "It was horribly frustrating because there were sporadic glimpses of the old Syd coming through, and then it would all get horribly distorted again. Nothing remains from the sessions."

And then there was Stars, a band formed by Twink, ex-drummer of Tomorrow, Pretty Things and Pink Fairies. Twink was another native of Cambridge, had previously known Barrett marginally well, and somehow dragged the Madcap into forming a band that included himself and a bass player called Jack Monck. It is fairly strongly considered that Barrett was *used*—his legendary reputation on hand solely to enhance what was in effect a shambling, mediocre rock band.

The main Stars gig was held at the Corn Exchange in Cambridge, where they were second-billed to the MC5. It was an exercise in total musical untogetherness and, after an hour or so, Barrett unplugged his guitar and sauntered off the stage to return once again to his basement.

SINCE that time, Syd Barrett may or may not have: worked in a factory for a week or so; worked as a gardener; tried to enroll as an architectural student; grown mushrooms in his basement; been a tramp; spent two weeks busking in New York; tried to become a Pink Floyd roadie.

The sources for all of the above are semi-authentic. But it is more than likely that most of the stories are utter fabrications. One thing, though, appears to be clear: Syd Barrett is unable to write songs.

In the meantime, Barrett has become perhaps the leading mysterioso figure in all of rockdom. In America, his cult appeal is such that Capitol Records is finally releasing the two Barrett solo albums in a double package entitled *Syd Barrett* (1974). And in countries as diverse as France and Japan, Barrett is a subject of fanatical interest.

Finally, there is the Britain-based Syd Barrett International Appreciation Society, which issues a magazine, T-shirts and buttons. Unfortunately, it is as trivial as it is fanatical.

"I mentioned the Society to Syd once," states Peter Barnes. "He just said it was okay, y'know. He's really not interested in any of it. It's ironic, I suppose—he's much bigger now as the silent cult figure, doing nothing, than he was when he was functioning."

DAVE Gilmour has the last word: "I don't know what Syd thinks or *how* he thinks. Sure, I'd be into going back into the studio with him, but I'm into projects like that anyway. Period.

"I saw him around Christmas in Harrod's [*a London department store*]. We just said, 'Hi,' y'know. Syd was a strange guy even back in Cambridge.

"In my opinion, it's a family situation that's at the root of it all. His father's death affected him very heavily, and his mother always pampered him—made him out to be a genius of sorts. I remember I really started to get worried when I went along to the session for 'See Emily Play.' He was strange even then. That stare, y'know!

"Yeah, it was fairly obvious that I was brought in to take over from him, at least onstage... It was impossible to gauge his feelings about it. I don't think Syd has opinions as such. He functions on a totally different plane of logic, and some people will claim, 'Well yeah, man, he's on a higher cosmic level'—but basically there's something drastically wrong.

"It wasn't just the drugs—we'd both done acid before the whole Floyd thing. It's a mental foible which grew out of all proportion. I remember all sorts of strange things happening—at one point he was wearing lipstick, dressing in high heels and believing he had homosexual tendencies. We all felt he should have gone to see a psychiatrist, though someone in fact played an interview he did to R.D. Laing and Laing claimed he was incurable. What can you do, y'know?

"We did a couple of songs for *Ummagumma*—the live tracks. We used 'Jug Band Blues' for no ulterior motive—it was just a good song. I mean that 'Nice Pair' collection will see him doing all right for a couple of years, which postpones the day of judgment.

"I dunno—maybe if he was left to his own devices, he might just get it together. But it is a tragedy—a great tragedy because the guy was an innovator. One of the three or four greats along with Dylan.

"I know, though, that something is wrong, because Syd isn't happy—and that really is the criterion, isn't it? But then, it's all part of being a 'legend in your own lifetime.'"

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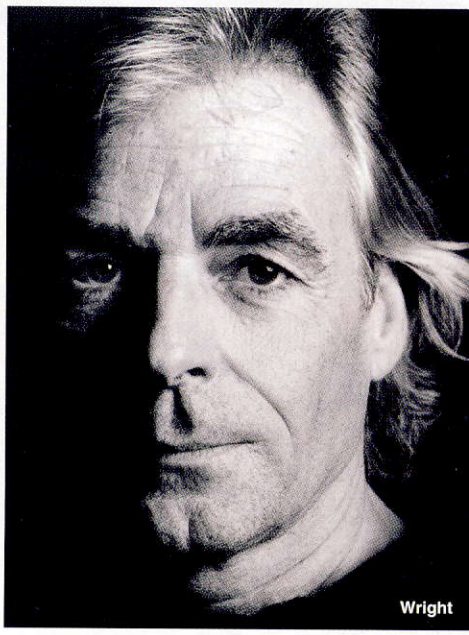
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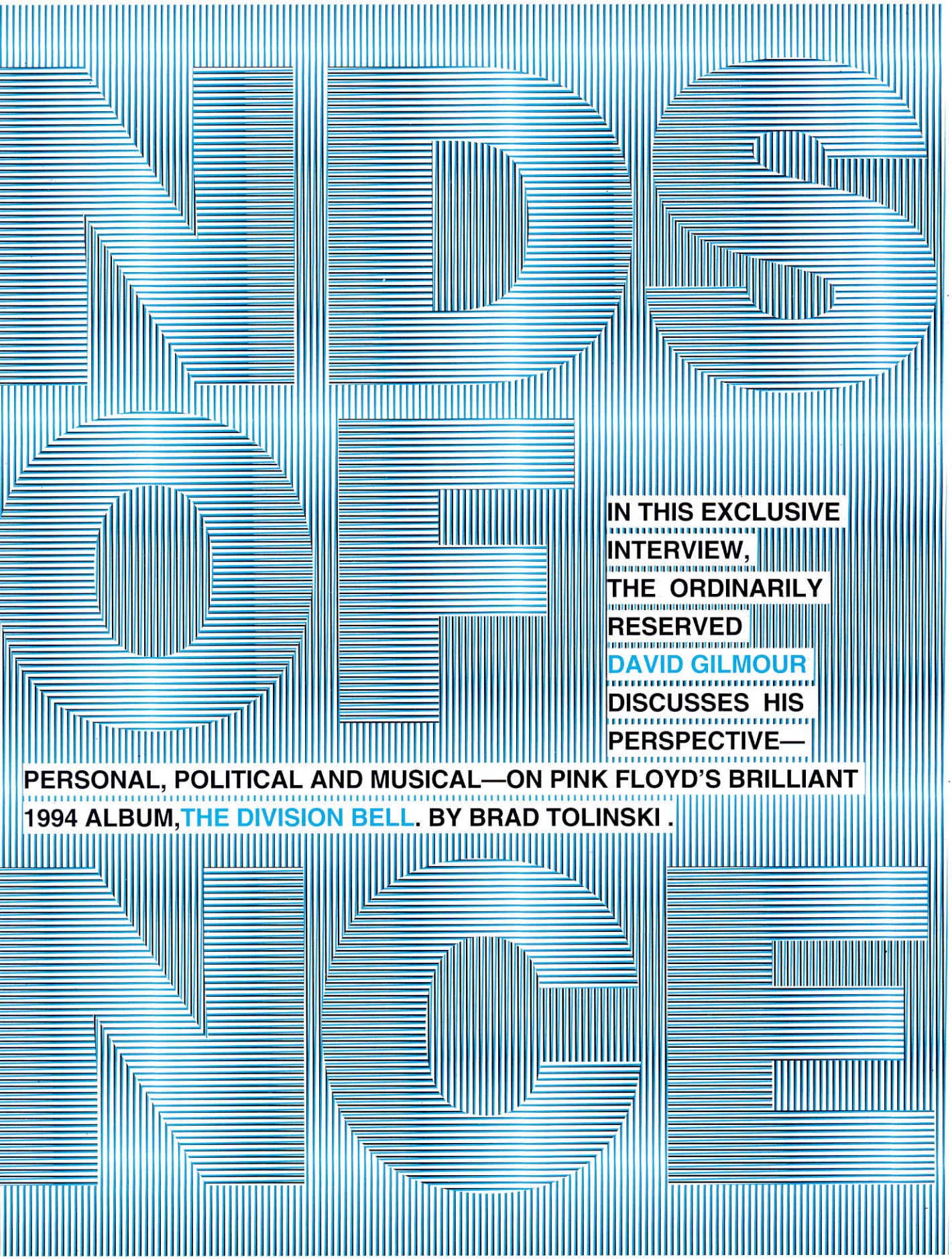

IN THIS EXCLUSIVE INTERVIEW, THE ORDINARILY RESERVED DAVID GILMOUR DISCUSSES HIS PERSPECTIVE—PERSONAL, POLITICAL AND MUSICAL—ON PINK FLOYD'S BRILLIANT 1994 ALBUM, THE DIVISION BELL. BY BRAD TOLINSKI .

WITH A NO. 1 ALBUM, a high-profile stadium tour and non-stop radio airplay, Pink Floyd appear to be everywhere—and, oddly, nowhere. ▲ In an era when MTV appearances and revealing magazine interviews are de rigeur for rock stars on the make, the members of Floyd have methodically kept the media at bay. You won't find their mugs plastered on the cover of *Rolling Stone* or *Entertainment Weekly*. Don't expect to see them on *Letterman* anytime soon. In fact, if you happen to be lucky enough to scalp a ticket to one of their sold-out shows, you may even miss them onstage. Shrouded by state-of-the-art stage production, the band performs their spacey anthems while obscured by clouds of dry ice and laser technology.

And group leader David Gilmour wouldn't have it any other way.

Sporting a fresh crew-cut and dressed in meticulously pressed black clothes, the earnest guitarist/vocalist could easily pass for one of the hipper, graying, urban professionals that comprise part of his audience.

"I cannot tell you how happy I am about the accidents and the choices that have brought me to the place where I can sing what I want to, get paid very well for it and still be able to live like a normal human being," Gilmour says with visible relief. "It's having the best of all possible worlds.

"Occasionally I get these sort of out-of-body experiences when I'm onstage, standing in front of maybe 60,000 people. I look at myself, thinking, Good Lord, how on earth did this happen? One part of my brain is fully focused on performing and the other part is somewhere else, thinking, How extraordinary it is—but how lucky I am!"

Lucky, yes; happy—that's another story. Pink Floyd's brilliant new recording, *The Division Bell*, strongly suggests that Gilmour still has one or two personal demons rattling around his cage. The album—named after the bell in the British House of Commons that summons members to parliamentary debate—is a thinly veiled documentary of the guitarist's battle-scarred relationships with the women in his life and with ex-bandmate Roger Waters. Considering the recording's delicate subject matter, it's little wonder that he exercises his right to be selective about who he talks to.

MONTREAL, CANADA—A crew numbering well over 100 scurry around making last-minute preparations for the second of three sold-out Pink Floyd concerts at the city's Olympia Stadium. The 180-foot stage, constructed from 700 tons of steel with its 130-foot arch, is truly miraculous, an appropriate launching pad for one of the most visually ambitious tours in rock history. Soon, it will spring to life and dazzle over 80,000 Floyd fanatics with a light show designed to make the aurora borealis look like a dime store sparkler. Gilmour promises to chat after a quick afternoon rehearsal with Floyd's expanded road band which features keyboardist Rick Wright and drummer Nick Mason, both original members, as well as seven additional musicians. The rehearsal begins with Gilmour leading the group through a powerful version of "Eclipse," the majestic grand finale to the haunting best-seller, *Dark Side of the Moon*. The band plays it through three more times, effecting minor changes in tempo and dynamics with each performance.

Suddenly, in a fleeting moment between takes, the ensemble, with the exception of Gilmour, launches into a raucous version of Led Zeppelin's "Whole Lotta Love." Floyd playing Zep—truly a *classic* classic rock moment! But it immediately becomes apparent that taskmaster Gilmour is not amused. "Love" quickly peters out, and it's back to the business at hand. The rehearsal finishes 30 minutes later, and David is ready to speak. When asked about the band's impromptu Zeppelin jam, the soft-spoken Englishman deadpans, "Oh yes, I docked them a week's wages for that."

Gilmour is extremely polite throughout our encounter, but he never lets his guard down. Secrecy has always been an essential component of the Pink Floyd mystique, and he dispenses information sparingly. "I don't like to get too specific about lyrics," he warns. "It places limitations on them, and spoils the listeners' interpretation." He is similarly reluctant to talk about his instrument, explaining that he gets "really bored of talking about guitars and amps because I just can't remember what I used on anything."

But as the conversation progresses, the reticent rocker opens up—and the walls come tumbling down.

GUITAR WORLD Why have you been so reluctant to discuss *The Division Bell*?

DAVID GILMOUR I found that there's very little that one wants to say about it. I mean, I don't know if it's just a stage in my life, but I just don't feel like saying very much about how I write songs and what they mean and all that sort of stuff. But we'll give it a whirl. I'm not trying to be unhelpful. Forgive me. It's got nothing to do with anything except me.

GW Fair enough. Overall, *The Division Bell* seems to be about man's inability to communicate with other humans. Obviously, you've given much thought to this matter.

GILMOUR Well, it was never really a conscious decision to take it on as a theme—it just happened. One or two things started to move in that direction, and as soon as a theme begins to appear I find it very hard to get away from.

GW Do you find that you need a theme to get the creative juices flowing?

GILMOUR I don't think so. Usually, though, one eventually appears in my work. Something comes up that ties the whole thing together. Your mood at the time of making and writing an album usually supplies the subject matter. In the past I have tried to sit down and consciously create a concept, but it never seemed to work very well. It has to appear naturally. And it has to be kind of nebulous—something that's come up of its own volition.

Nick Mason during the *Division Bell* tour

GW Like most Floyd albums, *The Division Bell* has a universal theme. But it also seems more intimate than your past work. Were you trying to create something more personal?

GILMOUR I wasn't trying to. Again, all I can really say is that it is just the way it seemed to come up. It probably had something to do with "High Hopes," my first composition for the album. The song originated from a phrase that my girlfriend suggested, about how time brings you down. Oddly, the line that she gave me wasn't really important. There was just something in it that sparked me into thinking about my childhood and my life in Cambridge, England. So, if you like, the first thing that got written for the album was much more personal than I've tended to be. And I suppose it set the scene for what was to follow.

GW Was recording the album cathartic for you?

GILMOUR No. I don't really think so. I can't really say that there was a huge angst that needed to be purged through songwriting. It wasn't like *The Wall*. But, on the other hand, maybe I did need to unload my subconscious. It just never really struck me that way.

GW Several songs on the album, like "Keep

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PREVIOUS SPREAD: KARL GRANT/IDOLS; JILL FURMANOVSKY/ROCKARCHIVE.COM

Richard Wright and David Gilmour rehearsing in 1996

Talking," suggest that all problems can be solved through discussion. Do you believe that?

GILMOUR It's more of a wish than a belief. [*laughs*]

GW Do you find it difficult to express your feelings verbally?

GILMOUR Yes, I do, I suppose. I mean, I have moments of huge frustration because of my inability to express myself linguistically as clearly as I would like to. A lot of people think that I express myself most clearly through the guitar playing. I don't know about that. But it's just…I don't like that feeling of frustration when you don't quite have the words to say what you want to say.

GW Did you discover anything about yourself as you were going through the process of writing and working on this record?

GILMOUR [*slightly annoyed*] I don't know what I've discovered about myself, really. No, I don't. I haven't a clue. What was really nice about the recording of this record was that Rick [*Wright, keyboardist*] and Nick [*Mason, drummer*] and I came together and worked well as a unit in a way that we hadn't done for many, many years.

GW Why are you relating better to Nick and Rick?

GILMOUR Probably because we are all playing and functioning much better than we were after the trials and tribulations of the late Roger years. Recording *A Momentary Lapse of Reason* was a very, very difficult process. We were all sort of catatonic. Unfortunately, we didn't really work together an awful lot.

But the success of that album, and the success of the supporting tour and the enjoyment that we got out of working together—particularly on the last tour—meant that this one could be made in a different way. It's a much more satisfying way to work than the way *A Momentary Lapse of Reason* came together. Yeah, they're very different albums.

GW Does it feel like a new band for you?

GILMOUR It feels like a good start. It feels like there's better things to come. I'm really, really happy and very proud of this album.

GW There was a long period between this and the last studio album. Why?

GILMOUR It's just that we didn't feel like working. I don't want to be a full-time member of Pink Floyd all my life. The ambition stage of our career is kind of behind us. I mean, we've accomplished most of the things we've wanted to accomplish. It's now just a pleasure to make a record. But it's still very hard to get yourself psyched-up and motivated to do it. Pink Floyd is now one of many other things in my life. You earn the right—and we *have* earned the right—to take time off. When you're starting out on a career, you don't have that luxury. You have to devote every minute of every day in every year to work. You just have to work so hard and so consistently to make a career out of this business that we're in. And for me, I just don't have to do it quite as much.

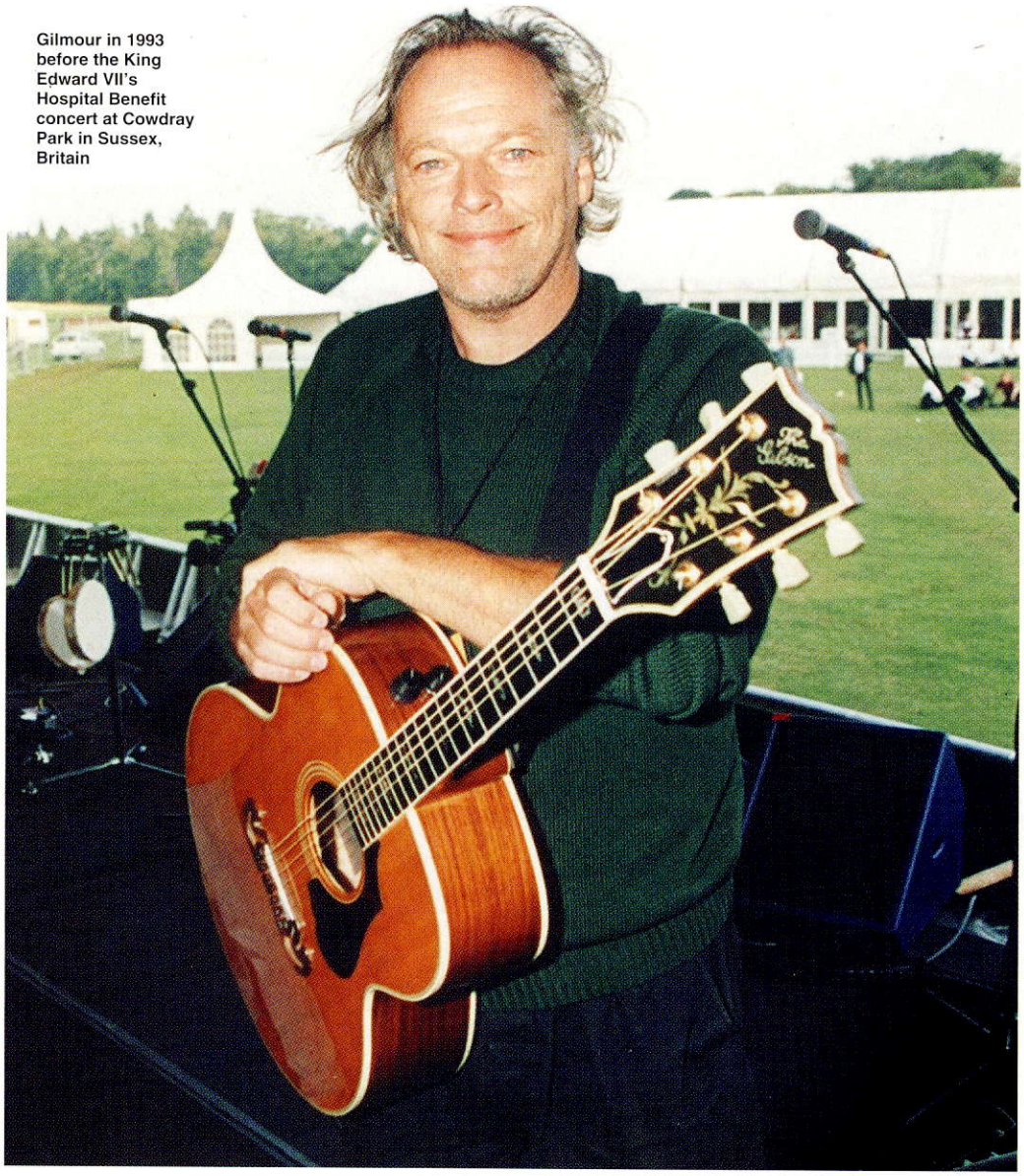
> "I DON'T WANT TO BE A FULL-TIME MEMBER OF PINK FLOYD ALL MY LIFE."

GW Although the album clearly makes a personal statement, it also contains some specific political statements. On "A Great Day for Freedom," for instance, you address the great hopes triggered by the fall of the Berlin Wall, and the disappointment that followed in Europe.

GILMOUR Yeah. Well, it's kind of tragic what has happened in the eastern parts of Europe. There was a wonderful moment of optimism when the Wall came down—the release of Eastern Europe from the non-democratic side of the socialist system. But what they have now doesn't seem to be much better. Again, I'm fairly pessimistic about it all. I sort of wish and live in hope, but I tend to think that history moves at a much slower pace than we think it does. I feel that real change takes a long, long time. We see the superficial changes that people think are enormous. But they pass, and several years down the road you find yourself back at the same place you were 20 years before, thinking, My God, all of this happened and nothing happened.

GW "Lost for Words" also reflects a certain pessimism. The lyrics read, "So I open my door to my enemies/And I ask could we wipe the slate clean/But they tell me to please go fuck myself/You know you just can't win." What do you do when somebody just tells you to go fuck yourself?

JILL FURMANOVSKY/ROCKARCHIVE.COM



Gilmour in 1993 before the King Edward VII's Hospital Benefit concert at Cowdray Park in Sussex, Britain

GILMOUR Well, the options are immediate. [*laughs*] You can simply become a good contortionist—there's one option. Or just deck him. Or talk the matter out.

GW At what point do you think a relationship is no longer worth pursuing?

GILMOUR I don't know if that's something I can put into words. But it seems that I'm usually prepared to stick it out a lot longer than what, in hindsight, one should.

GW The album ends with a funny little studio snippet of you talking to a little boy named Charlie. It seem to suggest that the potential for miscommunication spans generations.

GILMOUR That is pretty succinct. [*laughs*]

GW At the same time, you must find it interesting that your music has multi-generational appeal. I saw people of all ages at your show.

GILMOUR It does really surprise me. But I think that we do have sort of a timeless quality. I listened to *Dark Side of the Moon* last year around the time of the release of our *Shine On* box set, and I remember feeling that it was pretty timeless. And a lot of the issues that we have dealt with—that Roger wrote about in his lyrics, if you like—are pretty timeless. They are things that apply to any generation.

GW The band's success stems from the fact that it confronts ideas that have puzzled men from day one.

GILMOUR Well, I'm certainly still a puzzled man. [*laughs*]

GW How involved are you with the staging of the band?

GILMOUR We were constantly involved during the entire process of designing and building the stage. Lots of things got turned down. And we wound up with the sort of thing that we all agree is good.

GW You said earlier that you prefer not to explain the meaning of your lyrics, but in the staging of shows past and present you have used lots of very literal props to illustrate your ideas: flying pigs, crashing airplanes, collapsing walls...

GILMOUR Yes. Yes. [*laughs*] That's true. But I think this show is a little less literal and more impressionistic. It's a little less flashy, and because of that I'm probably more satisfied with this tour than any we've done.

GW Let's talk about the live show a little bit. I noticed that you began each set with a little tribute to Syd Barrett. [*Barrett, Pink Floyd's founding singer/guitarist, left the band in 1968 due to mental illness.*] The first set leads off with Syd's "Astronomy Domine," and the second set opens with "Shine on You Crazy Diamond," which makes allusions to Syd. Am I reading too much into this?

GILMOUR I think so. It wasn't a conscious decision to pay homage to Syd. We've probably paid homage to him quite enough. [*laughs*] We basically just wanted to widen the spectrum a little bit and find one or two pieces of music we haven't done before. "Astronomy" just struck us as being a very good opening number. It's fun to go back and do that, despite some of the lyrics—it's hard to sing it with a straight face. And "Shine On" was a terrific opener for the last tour, so now we just use it to open the second half of the show.

GW It must cross your mind, from time to time, how your life would be different if you hadn't replaced Syd in the band. Do you feel indebted to him at all?

GILMOUR Yes, of course, I do. I feel a debt to Syd. I was very fortunate. His bad luck was good luck for me. Of course, one can not possibly know what would have happened. Luckily, I don't have to ponder that too deeply. [*laughs*]

GW Your particular relationship with stardom is a little peculiar. You front one of the most popular bands in the world, yet you've managed to keep a low profile. You're modest almost to a perverse point. For example, during your solo for "Comfortably Numb," which is one of the highlights of the concert, the laser show directs the audience away from you.

GILMOUR That is a little perverse. But it's a two-and-a-half hour show, and I think I get more adoration than I probably deserve. So I can't really worry about the odd moments when people are watching something else.

GW Are there moments in the show that you really look forward to?

GILMOUR I enjoy the newer material. At the same time, I realize that

> "I FEEL A DEBT TO SYD. HIS BAD LUCK WAS GOOD LUCK FOR ME."

RICHARD YOUNG / REX FEATURES

you have to achieve a balance between playing all the stuff that you'd want to play and playing stuff that you know the audience wants to hear. I don't harbor any resentment against the audience for wanting to hear our older material. They aren't making value judgments. They're more familiar with the older songs and how they are connected to moments in their lives.

GW Let's talk about your guitar playing on some of the new songs. "What Do You Want from Me?" is a straight Chicago blues tune. Are you still a blues fan?

GILMOUR Absolutely—even though I don't listen to very much blues anymore. I did listen to quite a lot when I was young. But I also listened to a lot of folk music and a lot of everything else.

GW Your blues influence is obvious, but I do hear a lot of folky, hymn-like overtones on some of your quieter songs like "On the Turning Away," "Wish You Were Here" and "Poles Apart."

GILMOUR I actually learned the guitar with the help of a Pete Seeger [*folk legend and writer of "Turn, Turn, Turn"*] instructional record when I was 13 or 14. And I did listen to a lot of folk and folk-blues. [*African American folk singer*] Leadbelly and Pete Seeger were both big influences on me.

GW What can you tell me about *The Division Bell*'s guitar instrumental, "Marooned"?

GILMOUR It's amazing how far I can bend those notes, isn't it? [*laughs*]

GW I'll say. How did you achieve those wild, octave-wide bends?

GILMOUR A DigiTech Whammy Pedal. It's a great little unit, but I haven't even begun to explore half the things it does. The fact that it allows you to bend a note a full octave is quite shocking. It's so odd.

GW You seem to use the effect very naturally—I almost didn't notice it at first. Did you practice with it a lot before you recorded "Marooned"?

GILMOUR No. [*laughs*] I think we basically wrote the first version of it the day I got the pedal. I still don't think I use it very effectively, but it's a good pedal.

GW How do you achieve that spacious Pink Floyd sound?

GILMOUR Of course we try to do everything as well as we possibly can. We have to get a reasonably good recording studio. And you need to get nice tape machines and pretty good mics. You get the best engineer that you can lay your hands on. And, of course, you play it as well as you can. And that's it. It seems kind of odd to me that we should have the reputation of being "high tech." I mean, I actually once got a little award from a stereo magazine for my production on the first Dream Academy album [The Dream Academy, *1985*]. What was amusing to me was that the album was actually made in small demo studios all over London. We just worked and mixed the hell out of it. I couldn't believe that we really got this award. I have to admit, it does sound very good. But if you knew the way it was put together, you couldn't imagine that we would win an audiophile award.

GW Do you feel like you're improving as a musician, as a guitarist?

GILMOUR I don't really know. I doubt if I'm improving very much as a guitar player. If I sound better these days, I think it has more to do with the wonders of modern recording techniques and with having my own studio. Having your own studio often means having the luxury to keep first takes, which are usually my best. And most of the guitar playing on this album is literally the first time I stuck a guitar on and played. In the old days, I usually wasn't able to keep the first take. We either didn't have the tape machine on, or I gave my best shot in a rehearsal room somewhere. So to answer your question: no, I'm not getting better as a guitarist, but I think I'm better at capturing the good moments and hanging on to them.

GW It does seem to me that, guitar-wise, this is a very ambitious record. Sonically, almost every song has something a little different to offer.

GILMOUR I'm glad someone thinks so. [*laughs*] Lots of people think we're merely retreading old ground.

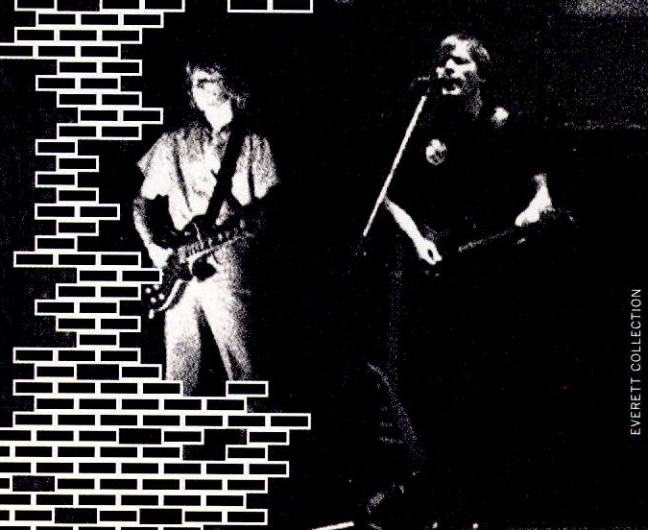
PINK FLOYD

THE WALL

TWENTY YEARS AGO, PINK FLOYD BUILT THE WALL, AN ACHIEVEMENT THAT IS STILL BEING CELEBRATED TODAY. IN THE FOLLOWING COMPREHENSIVE HISTORY, *GUITAR WORLD* CHRONICLES THE MAKING OF ROCK'S GRANDEST CONCEPT ALBUM, AND HOW IT NEARLY DESTROYED ITS CREATORS.

BY ALAN DI PERNA

"I **ACTUALLY STILL HAVE THE DRAWING** at home," says Roger Waters, recalling the first of countless sketches he made for Pink Floyd's opus, The Wall. The idea came to Waters in 1977. "Sitting on a plane or in a bar somewhere," he remembers, "I got a piece of paper and drew a picture of this wall [running] across an arena, with a stage. When I did that I got very excited; I thought, Wow, what a great piece of theater it would be to do that—actually to construct a wall between the band and audience during a concert."



EVERETT COLLECTION

Waters' concept turned out to be much more than an interesting piece of rock theater. Since its release, *The Wall* has sold over 23 million units, making it the third biggest-selling album of all-time. It spawned one of the largest, most elaborate stage productions ever mounted in rock—so large, in fact, that the show could only run for a handful of performances in four cities and all but bankrupted the band in the process.

WHAT SHALL WE DO NOW?

Like most musical monuments, *The Wall* was not built overnight. By the late Seventies, Pink Floyd had been through more than a decade's worth of trials and triumphs and were on the verge of collapse from within. One of Britain's first psychedelic bands, they'd arisen out of the mid-Sixties Swinging London scene and had managed to survive the descent into madness and subsequent departure of their original leader, the brilliant guitarist, singer and songwriter Syd Barrett.

The void Barrett left was partly filled in 1968 by David Gilmour, who was to prove one of the most distinctive guitar stylists of the rock era. Joining forces with founding Pink Floyd members Roger Waters (bass/vocals), Rick Wright (keyboards) and Nick Mason (drums), Gilmour helped launch Pink Floyd's second incarnation. With albums like *Dark Side of the Moon* (1973), *Wish You Were Here* (1975) and *Animals* (1977), the four men established themselves as the Seventies' premier space-rock band, noted for their cosmic extended instrumental jams, evocative sonic textures and increasingly elaborate stage shows. Over the years, however, the band became less of a jam-based collective and more of a vehicle for Waters, who had come into his own as Pink Floyd's major thinker. Waters' ideas had played a leading role in shaping *Dark Side*, *Wish* and *Animals* into multidimensional concept albums and in making opulent spectacles of Pink Floyd's live concerts, which featured increasingly elaborate stage props, such as the infamous 40-foot inflatable pig devised for the *Animals* tour.

But Waters' ascendancy had created no small amount of bad feeling between himself and his bandmates, who tended to view the bassist as an increasingly tyrannical control freak. Friction between Waters and Gilmour grew particularly intense, as both men vied, in very different ways, to fill Syd Barrett's shoes—Gilmour through guitaristic prowess and melodic songcraft, and Waters through boldly experimental concepts.

Born in a psychological war zone, *The Wall* strained Pink Floyd to the breaking point. It proved to be the last Pink Floyd album recorded by the full Waters/Gilmour/Wright/Mason lineup and Waters' penultimate project with the group.

"There's always been tension," Gilmour says of his relationship with Waters. "But it was all quite controllable until after the *Wall* album. There's such a thing as creative tension. And then there's total egocentric, megalomaniac tension, if you like."

IS THERE ANYBODY OUT THERE?

There were other tensions in the air at the time of *The Wall*'s creation—tensions within rock music itself. By the late Seventies, the punk rock revolution had heaped much invective on the decade's big stadium-rock bands such as Pink Floyd. Punk moved rock music back into small clubs, which permitted a closer connection between bands and their audiences. Punk ideologues honed in on Pink Floyd's inflatable pig prop, in particular, as a symbol of the bloated, foolish thing corporate rock had become.

What few punk rockers realized at the time is that Roger Waters had come to the exact same conclusion himself. As Pink Floyd had moved from small psychedelic venues like London's UFO club into larger and larger arenas and stadiums, Waters had come to feel increasingly alienated and isolated from concert audiences.

"It was magical in the early days of Floyd," he says. "But the magic was eaten by the numbers. Until, by '77, when we were doing the *Animals* tour—playing only big stadiums and selling out everywhere—all everyone was talking about was grosses and numbers and how many people there were in the house. And you could hardly hear yourself think. You could hardly hear anything [*onstage*] because there were so many drunk people in the stadium, all shouting and screaming."

> "BOB EZRIN'S DESIRE WAS TO MAKE *THE WALL* A PINK FLOYD RECORD RATHER THAN ROGER'S SOLO RECORD. ROGER WANTED IT TO BE ALL HIS SOLO PROJECT; HE DIDN'T WANT ANYONE ELSE TO CONTRIBUTE TO THE WRITING."
> —DAVID GILMOUR

The situation reached a crisis point during a Pink Floyd concert at Olympic Stadium in Montreal, where Waters spat at an especially obnoxious fan. Appalled by his own behavior, the bassist began to ponder how things had ever come to such a pass that he could feel actual hostility toward a member of his audience. Shortly after the Montreal incident, Waters came up with the aforementioned drawing of a gigantic wall, a barrier between performers and spectators.

The incredible power of the image Waters chose lies in its simplicity and universality. It is an ancient, quasi-mystical symbol that comes down to us from the dark recesses of Biblical and classical antiquity. Writers from Melville to Sartre have used the wall image as a symbol of alienation. It has become particularly identified with the feeling of existentialist isolation unique to the post-WWII era—the latter half of the 20th century. In this epoch, we all live behind walls—political, psychological, social, self-imposed or otherwise. In applying this rich motif to rock—the great, late 20th century populist art form—Waters found the basis for the most ambitious project of his career. In the past, he'd played an important role in creating concept albums for Pink Floyd. But now he envisioned a concept album that would also form the basis for a series of concert performances and a feature film.

"I needed to construct the whole piece," Waters says. "So I started thinking, Well, what is this wall, and what's it made from? Then the idea started to occur to me that the individual bricks might be from different aspects of the history of my life and other people's lives. And I started to fit things together."

Back at his country home, Waters began writing songs for what would become *The Wall*. He put together a demo tape "that was only 43 minutes long, or something like that," he recalls. During the same period he worked up a rough demo for another project, *The Pros and Cons of Hitch Hiking*, which would eventually become his first solo album.

Initially, however, both projects were presented to the other members of Pink Floyd. Waters invited them to choose which of the two demos they wanted to make into the next Pink Floyd album. They opted, of course, to do *The Wall*.

At this juncture, the band was on the brink of bankruptcy, owing to some ill-advised business investments. They desperately needed another best-selling Pink Floyd album, on the order of *Dark Side of the Moon* or *Animals*. It has been widely speculated that Pink Floyd might not have stayed together to make *The Wall* had they not been in such dire financial straits. The situation being what it was, Gilmour, Wright and Mason joined forces with Waters to make what would become a fittingly grand last hurrah for Seventies rock, and a record that would set the stage for Waters and the other group members to go their separate ways in the Eighties. It was deemed necessary, however, to bring in an outside producer—rock vet Bob Ezrin—to work on *The Wall*. Ezrin's role, in part, was to act as a mediator, particularly between Waters and Gilmour.

Reprinted from *Guitar World*, March 2000

"It was, for the most part, a typically British polite enmity that existed between them," Ezrin recollects. "They were obviously close on many levels. And there was an unadmitted mutual respect beneath all the arguing and bickering going on between them. But the tension was always present because there was a war between two basically dominant personalities. Each one had a need to express himself in his own style. And sometimes these styles were very different. Sometimes they approached the same piece of material from an entirely different point of view. So my job was often to be Henry Kissinger and run back and forth between the two of them, trying to arrive at a workable middle ground."

EMPTY SPACES

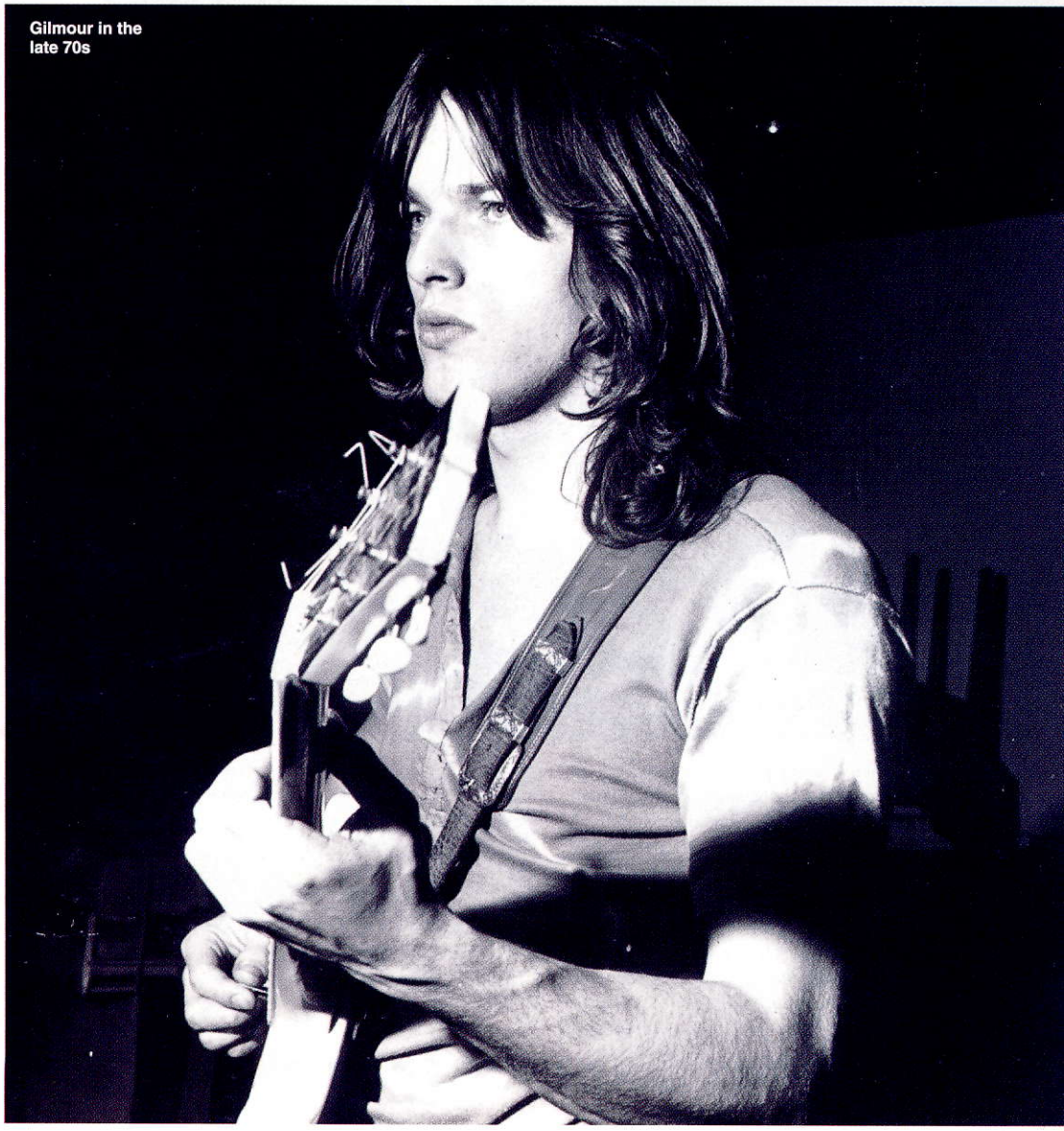
Perhaps best known, at the time, for his production work with Alice Cooper and Kiss, Ezrin had also produced Peter Gabriel's first solo album (a particular favorite of Waters') and had helped bring Lou Reed's bleak, difficult concept album *Berlin* into being. Before sessions for *The Wall* began, Ezrin spent some time with Waters, massaging the plot line. "I went and spent a weekend with him and reviewed his original demo," says the producer. "In there were the germs for I'd say half the songs that ended up appearing on the final album. From that, we refined the plot line and developed a slightly different story from the original one that Roger had. We filled in holes, the way you do with a movie script, and built the album around the story."

One of Ezrin's suggestions was to change *The Wall* from a first-person narrative in Waters' own voice to a third-person story focusing on a character named Pink Floyd. (This name comes from a long-standing joke about the band's early days, when they'd turn up at gigs and be asked by club management, "Okay, which one of you is Pink, then?") Pink's father, an RAF fighter pilot, dies in WWII when the boy is still in infancy. In the piece, war functions as a metaphor for what corporate rock had, in Waters' view, become. Touring rock bands are like soldiers wearily slogging from one town to the next, "doing their duty" for their corporate superior officers back at record company HQ. The indignities suffered by stadium rock concertgoers—festival-seating stampedes, deafening P.A. systems—are likened to the sufferings visited on victims of war. All this might seem a bit of an over-exaggeration. Or perhaps not, depending on how many stadium rock concerts one has attended.

As the plot unfolds, we see that smothering, overprotective love from Pink's mother impedes the boy's psychological development. He begins to erect a mental barrier—a wall—between himself and the outside world. As he grows to manhood, he is further traumatized by a sadistic schoolmaster (emblematic of the repressive British public school system) and the infidelity of his wife. Each of these bad experiences is "another brick in the wall," causing Pink to withdraw ever further into himself. All of this, however, doesn't prevent Pink from becoming a rock star, although his rise to fame is not depicted in the story—a curious narrative omission.

By midpoint in the piece (the end of the first disc), Pink has become totally alienated from the outside world. The wall he'd begun erecting in childhood is now complete. Isolated in a solipsistic inner world, he becomes prey to "the worms": his own anxieties, doubts and fears. After receiving an injection to rouse him from his catatonic state so he can perform onstage (the subject matter of "Comfortably Numb"), a strange transformation comes over Pink. He turns into a quasi-Nazi. His concert performance that evening takes the form of a fascist rally, with Pink singling out "queers," Jews and "coons" in the audience, singing "If I had my way, I'd have you all shot" ("In the Flesh").

With this rather strong metaphor, which some have found in questionable taste, Waters is dramatizing the feelings that led him to spit on the audience member at the '77 Montreal show.



Gilmour in the late 70s

But if Pink is hard on his fans, he's even harder on himself. The final scenes of *The Wall* take the form of a trial enacted within Pink's own psyche. A "worm judge" presides. The sadistic schoolmaster and faithless wife return as witnesses who testify against Pink. The verdict is to tear down the wall Pink has built around himself. But the ending is ambiguous. Is the wall's collapse a good thing—a return to reality for the troubled Pink? Or is it a bad thing—a further trauma for the already unbalanced protagonist?

The final lines of the piece sound a note of sympathy for those close to Pink. (The same ones

Performing at Earls Court in London, 1980

who drove him crazy in the first place?) For them, "it's not always easy banging your heart against some mad bugger's wall" ("Outside the Wall").

As far as plot is concerned, it's hard not to notice *The Wall*'s many similarities to an earlier rock opus, the Who's *Tommy* (1969), which also formed the basis for a double album, a rock concert performance, a film and—years later—a stage play. Tommy, like Pink, has a British fighter pilot for a father, and as *Tommy* opens, we learn that the protagonist's father is missing in action, presumed dead, in the war (WWI in the album version, WWII in the film). Also like Pink, Tommy withdraws into himself as a result of psychological pressures brought to bear by his mother. Pink becomes a rock star. Tommy becomes a messianic guru, not unlike a rock star. Tommy and Pink both turn authoritarian on their followers toward the end of their respective stories. Pink undergoes an awakening of sorts when a wall is torn down. Tommy undergoes a similar jolt to consciousness when a mirror is smashed.

Waters' plot gets few points, if any, for originality. But what sets *The Wall* apart from *Tommy* is its tone. *Tommy* is much lighter in mood, reflecting the spiritual aspirations of its author, Pete Townshend, as much as his doubts about rock stardom. Pink's alienated psyche is a hellish, worm-infested place. Tommy's isolation is "a quiet vibration land," a quasi-meditative state of peace and stillness. The villains in *Tommy*—Cousin Kevin, Uncle Ernie, etc.—are presented with a note of broad, albeit dark, comedy. But there's nothing funny about Pink's tormentors. They have the cruel stench of real human beings.

It's no secret that Waters was profoundly influenced by the raw, painfully confessional approach that John Lennon had pursued on his first solo album, *Plastic Ono Band* (1971). Much like Lennon, Waters was traumatized by the early death of a parent. And unlike Pete Townshend, Waters' father really did die in the Second World War.

"When I was three or four," Waters recalls, "suddenly there were these men in uniform picking the other kids up from kindergarten. My father was missing in action. So there was always that feeling of 'maybe one day...' You know? I've written lots of poetry about that, apart from all this stuff in *The Wall*. I think that is maybe one of the things that makes people performers. I think it engenders in you a tendency to jump through hoops. 'Maybe if I jump through this hoop, my dad will come back.' I know it sounds crazy. But I really think that.

"A few years ago I had a kind of enlightening moment in my therapeutic process: I suddenly was able to explain dreams that I had had periodically throughout my life. I used to have this very vivid, recurring dream that I'd murdered somebody and I was going to get caught, get punished, whatever. And I came to the realization that, on some subconscious level, I felt that I had killed my father. I was born and he died.

"I GOT VERY EXCITED; I THOUGHT, WOW, WHAT A GREAT PIECE OF THEATER IT WOULD BE TO ACTUALLY CONSTRUCT A WALL BETWEEN THE BAND AND AUDIENCE DURING A CONCERT." —ROGER WATERS

BRIAN RASIC/REX FEATURE

I haven't had the dream ever since that realization. So I don't know—maybe that whole experience has provided me with part of whatever it is one needs to empathize. That's partly why a lot of my work focuses on the impotence of the innocent victim."

It is this aspect of *The Wall* that speaks most urgently to the post-grunge generation of rock fans. Korn, for instance, hit a tremendously responsive chord in its young audience by dealing with the early life psychological traumas and purported childhood abuse of band leader Jonathan Davis. The image of a child's battered cuddly toy used in the cover art for Korn's latest album, *Issues*, bears an uncanny resemblance to a similar image that graphic artist Gerald Scarfe created 20 years earlier for *The Wall*'s album jacket and motion picture animation. Consciously or not, Marilyn Manson also seems to borrow heavily from *The Wall* on his *Antichrist Superstar* album. A "worm" motif figures prominently in that work. And its protagonist also develops a Nazi alter ego, just like Pink. In fact, the album's cover photo of Antichrist Superstar in Nazi-style regalia is strikingly similar to the costume, makeup and hairstyle used by Bob Geldof during the "fascist rally" scenes in the film version of *The Wall*.

BRING THE BOYS BACK HOME

Around April 1979, members of Pink Floyd did a little recording for *The Wall* at their own studio, Britannia Row, in England. But after a few sessions they were informed by management that, owing to tax issues stemming from their recent financial difficulties, they would have to make the album outside of England. So the quartet moved operations to Superbear studios in France and then completed the album at Producers Workshop in Los Angeles. The album was still only partially written when sessions got underway.

"Some things were kind of complete on the original demo," Waters recalls, "including 'Waiting for the Worms,' 'Mother,' 'Another Brick in the Wall,' parts 1, 2 and 3 and 'Is There Anybody out There.' A lot of the stuff obviously developed after that. I remember sitting in a room while the tracks were being recorded and writing 'In the Flesh,' 'Nobody Home' and 'Comfortably Numb.' "

The latter song, one of the best-known and -loved pieces from *The Wall*, marks one of David Gilmour's few songwriting collaborations with Waters on the album. (He also co-wrote "Run Like Hell" and "Young Lust.")

"Bob Ezrin's desire was to make *The Wall* a Pink Floyd record rather than Roger's solo record," Gilmour recalls. "Roger wanted it to be all his solo project; he didn't want anyone else to contribute to the writing. But Bob thought there should be other people's writing on the album. So he said to me, 'What have you got?' And I played him my demo for 'Run Like Hell' and what became 'Comfortably Numb.' Bob said, 'Oh, they're really nice. We should include them.' Roger said, 'Well...alright.' It was a long hard process making that record: throwing bits away, tough editing, going to meetings..."

A brilliant evocation of the narcotized, desensitized, late-20th century consumerist malaise we all live in, "Comfortably Numb" combines the best of Waters' lyrical incisiveness with some of Gilmour's finest music. It is one of several songs on *The Wall* to employ a lush orchestral arrangement, written by Ezrin and composer Michael Kamen, which further enhances Gilmour's musical themes. Though few in number, Gilmour's songwriting contributions to *The Wall* impart a welcome element of melodicism. They contrast effectively with Waters' own compositions, many of which are sung in a style that Waters developed especially to portray the character Pink—a crabbed, stagily strident set of vocal mannerisms a bit reminiscent of the Kurt Weill/Bertolt Brecht operas of 1920s Berlin. When "Comfortably Numb" comes along, midway through *The Wall*'s second disc, its effect is not unlike that of an operatic aria—a burst of sublime melody that momentarily lifts

Scenes from the movie version of *The Wall*

the listener out of the creaking mechanics of plot development. The chord progression and some melodic elements for "Comfortably Numb" came from a song idea that Gilmour had developed for his first solo album, *David Gilmour* (1978), the guitarist discloses:

"I'd recorded a demo of it when I was at Superbear studios previously, doing my first solo album. We changed the key of the opening section from E to B, I think. Then we had to add a couple of extra bars so Roger could do the line, 'I have become comfortably numb.' But other than that, it was very simple to write. And it was all done before the orchestration was added. But there were arguments about how it should be mixed and which backing track should be used. I think it was more of an ego thing than anything else. We actually went head to head over which of two different drum tracks to use. If you put them both on a record today, I don't think anyone could tell the difference. But it seemed important at the time. So it ended up with us taking a drum fill out of the one version and putting it into the other version by editing a 16-track tape—splitting it down the middle so you have two strips of tape, one-inch wide." [*This is called a 'window edit'—Ed.*]

Tempers flared during the mixdown of "Comfortably Numb" in Los Angeles. A particularly heated confrontation between Gilmour and Waters took place over dinner one night at an Italian restaurant in North Hollywood. "There was no screaming, though," says Ezrin. "It was all very English, very direct: 'You're a fuck and you have no reason to live.' That sort of cold, head-on English confrontation. And I was right in the middle of it. I was fighting at that point for the introduction of the orchestra and the expansion of the Pink Floyd sound into something that was more theatrical, more filmic. But Dave really saw 'Comfortably Numb' more as a bare bones track with just bass, drums and guitar. Roger sided with me on that particular point. What we ended up with is the body of the song being more heavily orchestral, and then the end clears out somewhat and is more rock and roll. So 'Comfortably Numb' is a true collaboration because it's David's music, Roger's lyrics and my orchestral chart!"

Gilmour contributed an especially expressive guitar solo on "Comfortably Numb." Although it is beautifully structured, the guitarist says very little forethought, if any, went into it: "As far as I remember, I just went out into the studio at Superbear, bunged five or six solos down and then just picked the best bits from each one."

Other aspects of the project weren't so random. Given their financial predicament, Pink Floyd badly needed a hit single. The group had never really released singles or catered to that market and were reluctant to do so now. But Bob Ezrin heard considerable melodic potential in "Another Brick in the Wall," a Waters composition that is restated at three different points in the narrative, each time with a different musical arrangement and different lyrics. "Another Brick in the Wall (Part 2)" contained the memorable lines, "We don't need no education, we don't need no thought control," but didn't have enough verses to conform to the conventional pop single format. Ezrin had had great success using a children's chorus on Alice Cooper's "School's Out," a song similar in subject matter to "Another Brick in the Wall (Part 2)." So word was sent back to Pink Floyd's Britannia Row studios in England. Engineer Nick Griffiths arranged for

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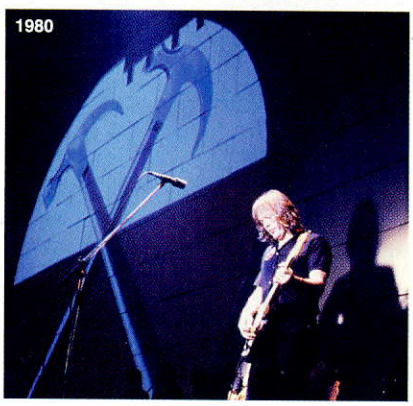
some children from Islington Green School, just around the corner from Britannia Row, to come into the studio. Griffiths set up some mikes and the children, under the direction of their music teacher, sang the lyric to "Another Brick in the Wall (Part 2)," imparting particular gusto to the line, "Hey, teacher, leave us kids alone!"

"We were-at Producers Workshop at the time," Waters recalls. "I remember sending the multi-track tape to Nick Griffiths in London and asking him to copy the backing track, record the kids, stick it all together and send it back to us. We just had one conversation. The tape came back in a Federal Express parcel, and I remember saying, 'Oh let's have a listen.'


1980

"I feel shivery now remembering the feeling of what it was like hearing those kids singing that song. I knew it was a hit record. There were a lot of great moments like that, when we were working at Producers Workshop."

On a less cheerful note, Rick Wright, who'd been with Pink Floyd since the beginning, was dismissed by Waters during the making of *The Wall*. Waters felt the keyboardist wasn't pulling his weight. Bad feelings first arose over Wright's wish to be a producer of the album, along with Waters, Gilmour and Ezrin.

"We agreed at the beginning that if Rick really did help with the production he could then call himself a producer and get credit for it," says Waters. "So Rick would sit in on the sessions from morning until night every day and never left the studio. At a certain point, I remember Ezrin getting irritated because Rick said he didn't like some idea. And I remember Ezrin saying about Rick, 'Why does he sit here all day?' I said, 'Don't you understand? He thinks he's producing the record.' Ezrin said, 'Don't be ridiculous.' To which I replied, 'I promise you. You ask Rick. But wait 'til I'm not here!' He asked him and came back and said, 'You're absolutely right. That's exactly what he thought.' So I said, 'Have you told him?' And he said, 'Yeah. I told him that's not what producing a record is.' So we never saw Rick again. That was it. He disappeared."

Waters also fell out with graphic designer Storm Thorgerson, who'd been creating Pink Floyd album covers and other artwork for years. Satirical cartoonist Gerald Scarfe wound up collaborating with Waters on the sleeve design for *The Wall*. Scarfe's artwork would become an integral part of the live concert presentation of *The Wall* and the subsequent film as well.

Released on November 20, 1979, the *Wall* album was an instant commercial success. But Waters and the surviving members of Pink Floyd had scant leisure to savor their triumph. They plunged almost immediately into the next phase of the project.

IN THE FLESH

The Wall had initially been conceived as a live performance statement. Before he'd written a note of music or a single scrap of plot, Waters had become obsessed with the powerful visual image of a huge wall stretching across the proscenium of an arena stage. In transforming Pink Floyd's concept double album into a concert spectacle, Waters finally got to build his wall—or rather a full crew of stage hands did, brick by massive cardboard brick, on a nightly basis. The gigantic 130-feet-wide by 65-feet-high edifice was raised at the lip of the stage as Pink Floyd played the album's music. By the time the colossal edifice was completed, midway through the show, Pink Floyd were completely obscured from the audience's view, hidden behind the wall—an epic-scale enactment of Pink's, and by extension Waters', moment of greatest alienation.

During the second half of the show, the big cardboard wall became the single biggest prop in the entire history of rock and roll. Brick faces swung open to disclose sets and scenes: Pink (played by Waters) in his hotel room. Gerald Scarfe's nightmarish animations were projected

JILL FURMANOVSKY/ROCKARCHIVE.COM; BELOW, FRANK WHITE

onto the wall. David Gilmour stood on top of the wall, like the conquering hero in a Hercules movie, to play the "Comfortably Numb" solo. And in the end, of course, the wall came tumbling down, like its Biblical predecessor in Jericho.

Everything about the production was big. There was even a surrogate band: guitarist Snowy White, bassist Andy Bown, drummer Willie Wilson and keyboardist Peter Wood. Intended to represent Pink's band when the protagonist has entered his psychotic fascist alter ego, this quartet came onstage before the actual members of Pink Floyd to play the opening number "In the Flesh," wearing masks of the four Pink Floyd members' faces. White, Bown, Wilson and Wood then acted as auxiliary musicians throughout the rest of the show. Bown's presence freed Waters from the bass, so he could act out scenes in character, as Pink—albeit with a big pair of headphones on. (This was before the invention of in-ear monitors.) At the time, Waters also groused that Wilson and Wood were necessary because Nick Mason and Rick Wright couldn't play well enough. Although Wright was officially out of Pink Floyd at this point, and had been excluded from the band's business partnership, he did play the *Wall* tour on a salaried basis. Consequently he is the only one of the four who made any money off the tour. The other three sunk their own funds into the enormous production.

And truly enormous it was: 45 tons of equipment and a 45,000 watt P.A. It was quickly determined that many venues just couldn't accommodate so big a show. For a few mad, Spinal Tap moments, the band considered designing and building their own portable concert venue—a kind of high-tech circus tent shaped like a giant slug.

Ultimately, however, the "slug" idea was abandoned. Realizing that the show was too big to be a conventional rock tour, Pink Floyd decided to do extended runs at venues in four major cities: the Los Angeles Sports Arena, Nassau Coliseum just outside New York, Earl's Court in London and Westfallenhalle and Dortmund, West Germany. While all these venues are large arenas, none are the huge sports stadiums that Waters so hated playing, a hatred that moved him to write the wall in the first place.

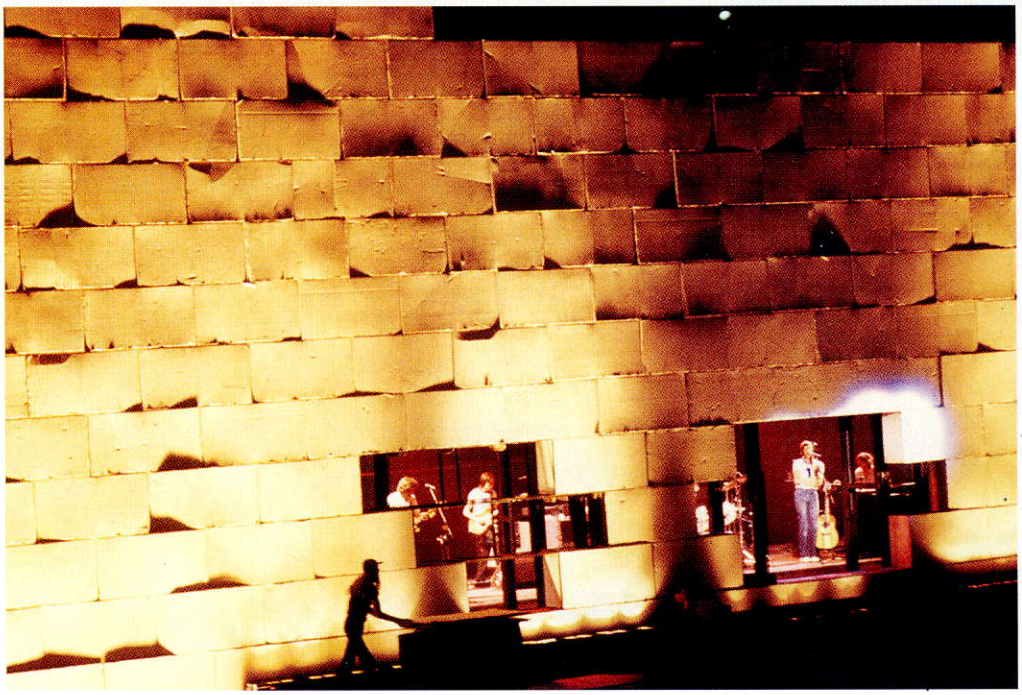
The scope of the show enabled Waters to include a number of songs he had written for *The Wall* but which didn't make it onto the album. The job of coordinating the live music with all the elaborate staging elements fell to David Gilmour, who was appointed musical director for the show.

"For me the *Wall* show was terrific fun," says the guitarist. "Really an achievement for everyone involved, particularly Roger. But I had to take on the role of music director and deal with a lot of musical details onstage so that Roger didn't have to think about that. It was really tough at first. Later on it got a little easier, once we all got into it. But I had a huge cue sheet up on my amps, because we had all these cues coming up on monitors or on screen, and there were different DDL settings which I had to transmit with very primitive equipment to all the delay lines onstage. Very tricky. Except for the 'Comfortably Numb' solo, there were virtually no moments where I could say, 'Forget everything. Just play.' You know?

"It was very rigid. On all the previous tours—*Wish You Were Here*, *Dark Side of the Moon*—there were moments that could be extended longer or made shorter if you liked. *The Wall*, quite reasonably, because it was a different kind of project, didn't have that."

After a rehearsal in nearby Culver City, the show opened in Los Angeles on February 7, 1980. As if the spectacular effects planned by the show's organizers weren't enough, the opening night audience got a little bonus excitement—a fire onstage early in the performance.

"Andy Bown and Snowy and those guys did their thing," Waters recalls, "And then this drape went up to reveal us. Fireworks had gone off beforehand and one of the Roman candles had gotten into this drape and set light to it. I was singing away and I kept hearing this noise and I thought, God, the P.A.'s going off. 'Cause I could hear this strange noise. Eventually I looked up and saw one of the riggers, a guy called Rocky, leap about six feet through the air, with no safety harness or anything on him, from one drape to another. He had a fire extinguisher in one hand and he was trying to put the thing out. And then lumps of burning drape the size of tennis balls started hitting the stage all around us. And the auditorium was beginning to fill up with smoke. I made a decision that this was not cool. So I stopped singing and just shouted 'stop!' through the P.A. Throughout rehearsals, the guys out at the mixing console were so used to me constantly yelling 'stop'—if something wasn't right, you know. So when I did it during the actual show they must have all thought they were hallucinating. 'Cause they just carried on. So I shouted 'stop!' again. This time, they said, 'Okay, he really does seem to be saying stop. I guess we have to.' And I said, 'Look, we're going to have to lower this drape, because we've got a fire. Everything's cool. We'll put it out, go back five minutes and pick up from there.' Which we did. But it was quite a hair-raising beginning to the first show."



DON'T LEAVE ME NOW

Roger Waters' working relationship with David Gilmour and Nick Mason lasted through one more album after *The Wall*: 1983's *The Final Cut*. Not long after the making of that record—a difficult process by most accounts—Waters parted company with his two former colleagues on somewhat less than friendly terms. Waters later lost a legal battle in which he sought to prevent Gilmour, Mason and Wright from recording or performing under the name Pink Floyd.

It would seem that Waters' relationship with *The Wall* is an ongoing one, much like Pete Townshend's with *Tommy*. He is currently working on a theater adaptation.

"I'm trying to write some laughs into *The Wall*," he says. "Twenty years after having written the thing in the first place, I'm still not sure I understand the ending. But I've got a hell of a lot more ideas now then I did in 1979: what happens when you tear down the wall, and what's out there. I had no fucking idea back then. Maybe what I've discovered is that the answer to the question 'Is there anybody out there?' is ultimately no. That's not what's important. What's important is what's inside you. Of course, contact with other people is important. But fundamentally, it's what's going on inside that's most important."

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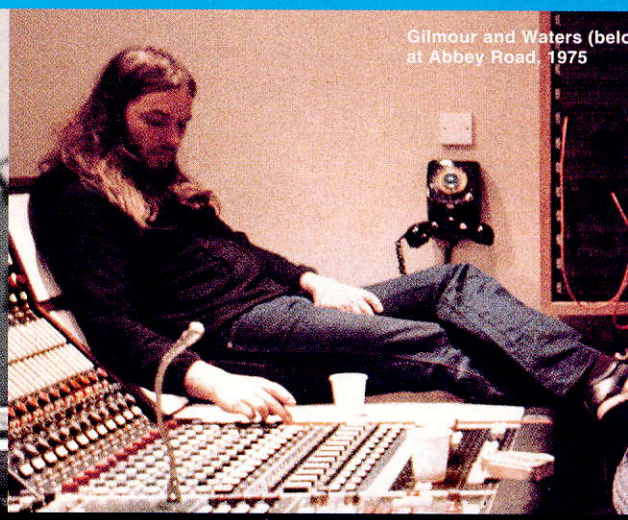

Gilmour and Waters (belo
at Abbey Road, 1975

THE WALL PRODUCER BOB EZRIN AND DARK SIDE OF THE MOON ENGINEER ALAN PARSONS REVEAL A SAUCER-FULL OF STUDIO SECRETS.

BY ALAN DI PERNA & BRAD TOLINSKI

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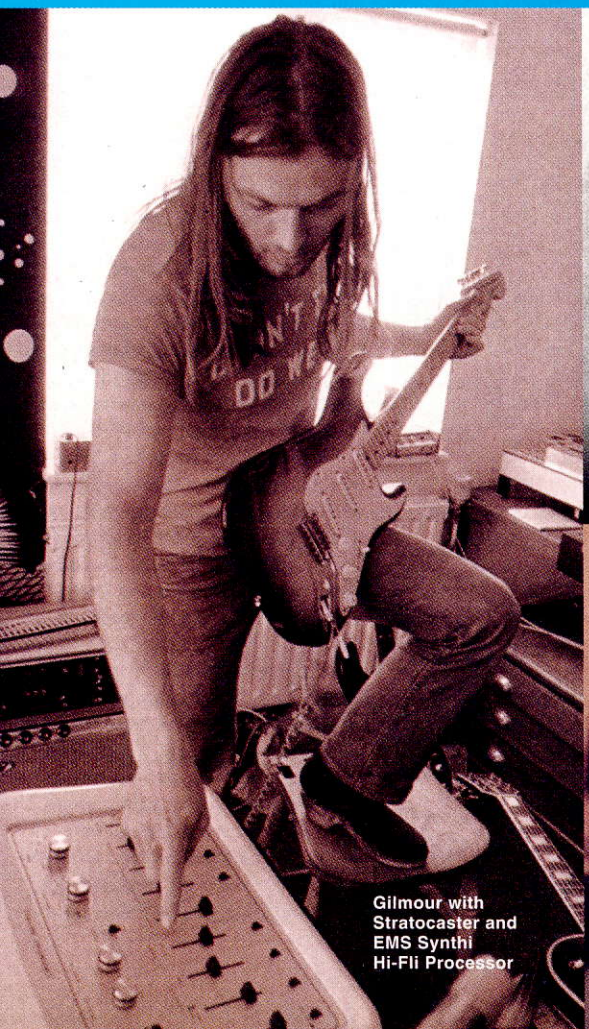
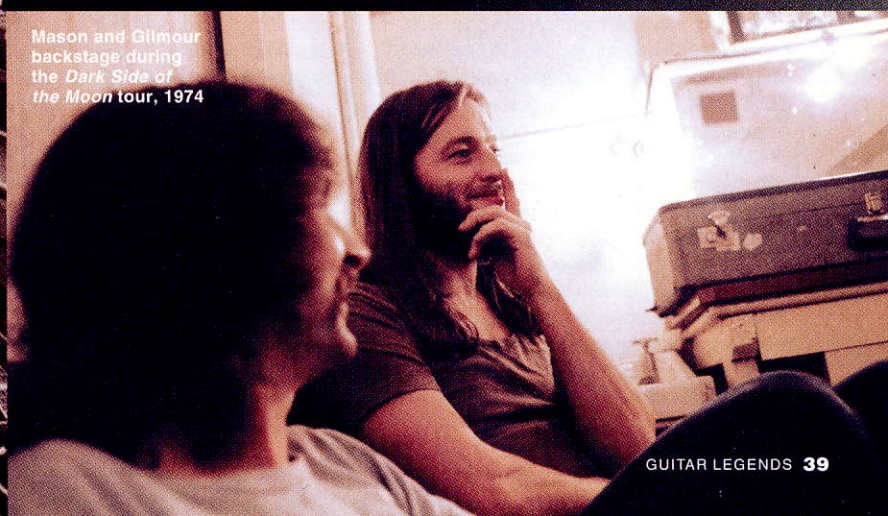
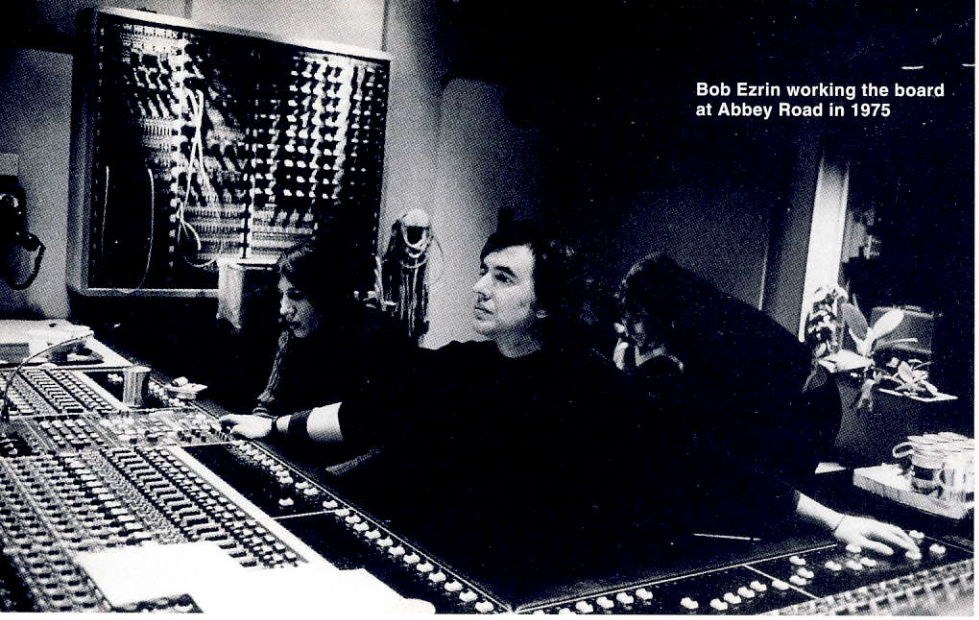


Gilmour with Stratocaster and EMS Synthi Hi-Fli Processor

Gilmour in 1989



Mason and Gilmour backstage during the *Dark Side of the Moon* tour, 1974



Bob Ezrin working the board at Abbey Road in 1975

Backstage at Brighton Dome, England, 1972

BOB EZRIN

HOW DO YOU REASON with two guys who once went to court over the artistic ownership of a big rubber pig? That was Bob Ezrin's mission when, during sessions for *The Wall* in 1979, he agreed to co-produce the album with David Gilmour and Roger Waters. At the time, the legendary tensions between the two feuding Floyds had come to a head. ▲ "My job was to be Henry Kissinger—to mediate between two dominant personalities," recalls Ezrin from the safe perspective of 12 years. "Each one has a need to express himself in his own style. And sometimes those styles are very different."

Seasoned by sessions with Lou Reed, Alice Cooper and Kiss, Ezrin was the ideal man to co-produce *The Wall*. He first discussed the project with Roger Waters "during the *Animals* tour, in the back of Waters' limousine on the way to Hamilton, Ontario," recalls Ezrin. "He told me that because he felt so alienated, he had this concept of building a wall between the band and the audience. We kicked the idea around in the car. Honestly, I never expected anything to come of it."

But soon Ezrin found himself in the thick of Pink Floyd's most ambitious recording up to that time. No mere referee, he had plenty of his own ideas for *The Wall*: "I fought for the introduction of the orchestra on that record—the expansion of the Floyd's sound to something that was more orchestral, theatrical...'filmic' is the word. This became a big issue on 'Comfortably Numb,' which Dave saw as a more bare-bones track, with just bass, drums and guitar. Roger sided with me. So 'Comfortably Numb' is a true collaboration—it's David's music, Roger's lyric and my orchestral chart."

David Gilmour's classic guitar solo on "Comfortably Numb," says Ezrin, was cut using a combination of the guitarist's Hiwatt amps and Yamaha rotating speaker cabinets. But with Gilmour, he adds, equipment is secondary to touch: "You can give him a ukulele and he'll make it sound like a Stradivarius. He's truly got the best set of hands with which I've ever worked. People always ask me, 'How the hell did you get that astounding guitar sound at the end of "Another Brick in the Wall"?' That's just Dave direct, with a little compression. We used a form of double compression: first we put the guitar through a very aggressive limiting amplifier, compressed that output and overdrove it. The limiting amplifier makes it pop, and the compressor gives it a kind of density: the sound of being right in your face. But still, it's nothing so involved that it would have made that part sound good if Dave's playing hadn't been so brilliant. That's his first take, too!"

Reprinted from *Guitar World*, February 1993

Ezrin was also called in to assist at the birth of the first (and, so far, the only) Pink Floyd studio album without Roger Waters: 1987's *A Momentary Lapse of Reason*. Here a different kind of artistic debate arose. While Gilmour was keen to strike out in new musical directions, Ezrin felt a certain obligation to produce a record that wouldn't disappoint the expectations of longtime Floyd fans.

"People are used to Pink Floyd delivering atmospheric, philosophical records, with lots of effects and ear candy," says Ezrin. "I didn't feel that a complete overhaul of the Pink Floyd sound or approach was called for at that time, particularly since Roger had left."

Given the disparate set of songs that had been written for the album, Ezrin and Gilmour keenly felt the need to find a common thread to hold them together. They found that thread in a most unexpected place: right under their feet. Ezrin and Gilmour were recording on the guitarist's studio boat, the Astoria, moored at the time on the River Thames. "Working on that boat was the most magical recording experience I've ever had," says Ezrin. "Sitting every day and watching the geese fly, the school-kids rowing, and the little old English fishermen on the bank created a kind of river atmosphere that permeates the whole album."

On a more practical level, the floating studio posed a few problems when it came to engineering guitar sounds. "It's not a huge environment," explains Ezrin. "So we couldn't keep the amps in the same room with us, and we were forced to use slightly smaller ones. But after playing around with them in the demo stages of the project, we found that we really liked that sound. So a Fender Princeton and a little G&K amp became the backbone of Dave's guitar sound for that record."

When the song "A New Machine" created the need for something slightly larger, Ezrin and Gilmour responded on a grand scale. "We actually hired a 24-track truck and a huge P.A. system and brought them inside the L.A. Sports Arena," the producer recalls. "We had the whole venue to ourselves, and we piped Dave's guitar tracks out into the arena and re-recorded them in 3D. So the tracks that originally came from a teeny little Gallien-Krueger and a teeny little Fender, were piped through this enormous P.A. out into a sports arena, creating a sound like the Guitar from Hell."

> "I DIDN'T FEEL THAT A COMPLETE OVERHAUL OF THE PINK FLOYD SOUND OR APPROACH WAS CALLED FOR AT THAT TIME, PARTICULARLY SINCE ROGER HAD LEFT."
> —BOB EZRIN

But what of the fabled big rubber pig? Well, Roger Waters claimed copyright ownership of the oversized prop, used at countless Pink Floyd live shows. But David Gilmour had a huge male appendage fashioned for the creature—thereby altering "its" artistic character enough to get around the copyright. Gilmour defiantly flaunted the porcine symbol during the Floyd's Waters-less tour for *A Momentary Lapse of Reason*.

Aren't you glad you never had to settle studio arguments between these two?

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ALAN PARSONS

"WORKING WITH PINK FLOYD is an engineer's dream, so I tried to take advantage of the situation," says studio wizard Alan Parsons with a touch of modesty. "*Dark Side of the Moon* came at a crucial stage in my career, so I was highly motivated. It was important to me, and I wanted to be sure that the job was done right."▲ Parsons' attention to detail obviously paid off: He won a Grammy Award for the best engineered album of 1973, and *Dark Side of the Moon* went on to ride the charts for a record-breaking 14 years. More than just an engineer, Parsons also functioned as Pink Floyd's chief sonic architect. In addition to capturing the band's inspired performances on tape and crafting *Dark Side*'s celebrated three-dimensional mix, Parsons was also responsible for creating the album's twisted array of heartbeats, footsteps, clocks, airplanes and cash registers.

Understandably, Parsons asserts that it's "difficult to remember all the details of something that happened 20 years ago." Nonetheless, he gamely tried to field all questions related to one of rock's great milestones.

Alan Parsons

GUITAR WORLD How did you become Pink Floyd's engineer?

ALAN PARSONS It was simply through my staff position at Abbey Road Studios. I mixed Floyd's *Atom Heart Mother* and they liked my work, so they recruited me to work on the sessions for *Dark Side of the Moon*.

GW Did *Dark Side*'s three-dimensional sound evolve over a period of time, or was it planned from the beginning of the project?

PARSONS Nothing specific was said, but Pink Floyd had a reputation for creating records that were in a class of their own. They obviously wanted something special.

GW Do you have any particularly vivid memories of those sessions?

PARSONS There are a couple. I have some fond memories of being left alone every once in a while to do rough mixes. Those were in the days when the comedy group Monty Python was popular, and the band would often leave the studio to watch them on television. I would stay behind and work, and it was during those times that I would get my best ideas. One of my contributions was to add the footsteps to the "On the Run" sequence. There were no band members present—it was just me with my assistant engineer, Peter James. Poor Peter had the job of running back and forth while I recorded him.

I remember instructing him to do things like "breathe harder." [*laughs*] I was also responsible for the clocks in "Time," which I'd originally recorded at an antiques store for a sound-effects record. Each clock was recorded separately, and we just blended them together.

GW Did the band compose much of the album's material in the studio?

PARSONS Not really. They'd already performed a version of *Dark Side* in concert before they went into the studio. It was originally called "Eclipse."

GW What about "On the Run"? I always assumed that it was created in the studio.

PARSONS You're right. "On the Run" is an exception. That was pretty much Dave's studio creation. He programmed a random sequence into an early VCS3 synthesizer and experimented until he found something he liked. All the basic sounds—including the bass and percussion sounds—came as a mono feed from that one synth. It's funny, because most people assume that "On the Run" is composed of several overdubs. It's actually a one-off performance.

GW Were there any specific technological factors that contributed to the album's space-age sound?

PARSONS *Dark Side* was recorded at a time when quadraphonic systems [*systems using four channels to record and reproduce sound*] appeared to be on the horizon. For example, a lot of the effects on the album were designed with quad reproduction in mind—most notably the introduction to "Money." The idea was that each part of the cash register would emanate from a different speaker. As a result, lots of time was spent recording each segment of the sound effect on discrete channels. Obviously, no one knew that quad systems would eventually fizzle, but I would say that thinking in quadraphonic terms probably made us more careful about how we recorded the effects.

GW David Gilmour's guitar sound on *Dark Side* is massive. Do you recall how it was recorded?

PARSONS David was very much in control of his sound system. We rarely added effects to his guitar in the control room. Generally speaking, the sound on the album is pretty much what came out of his amp. As I recall, he used a Hiwatt stack and a Binson Echorec for delays.

GW What kind of board did you use?

PARSONS A custom-built, late-generation 16-track EMI board. It's been reported that we used a 24-track board, but that's not true. Believe it or not, almost all the tracks are second generation. We often ran out of tracks and had to bounce.

GW Do you think *Dark Side* could have been recorded using today's colder-sounding digital equipment?

PARSONS I don't see why not. The album is just the combination of four talented people with some good songs and good ideas. These days, the only difference is that it's difficult to be original with sound. Those Japanese black boxes just make it too easy to dial up good sounds, but not necessarily original ones. Back then, we really had to work at it. It was literally a fight to reset the delay effect on "Us and Them." We spent a tremendous amount of time hooking up Dolby units and realigning machines at the wrong tape speed to accomplish that effect. "Us and Them" was all done with tape delays because digital delays didn't exist then. All these things took hours to set up.

GW I understand that you helped remaster the CD edition of *Dark Side of the Moon* for the *Shine On* Pink Floyd box set.

PARSONS That is correct. I received a call from James Guthrie, who became the band's engineer after I left. He was supervising the remastering of the Pink Floyd box, and he needed some technical information regarding those sessions. I happened to be in the vicinity of the studio where he was remastering, so I went down.

Basically, we discovered that the master tapes were in pretty good shape, and all we had to do was add a little brightness to the top end of the tracks. I felt very pleased with what we did, and feel that the version of *DSOTM* on *Shine On* is the definitive version.

IN A PIG'S EAR

THE YEAR WAS 1977.
ENGLAND'S ECONOMY WAS IN THE SHITTER.
UNEMPLOYMENT WAS SKY HIGH.
PUNK ROCK DECLARED WAR ON THE WORLD.
AND PINK FLOYD CAPTURED THE WHOLE FOUL WIND
IN THEIR BITTER MASTERPIECE *ANIMALS*.

BY ALAN DI PERNA

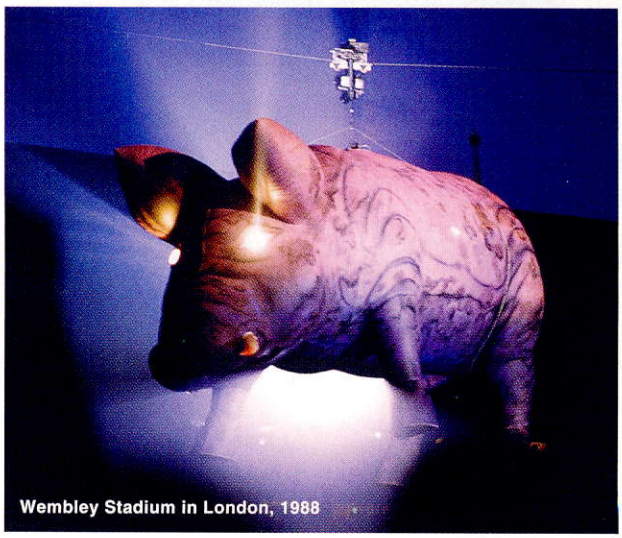
THE BATTERSEA POWER STATION is a familiar sight to jet-lagged London visitors who arrive via the Gatwick Express train. A massive edifice—architecturally unremarkable, ugly even—it stands alongside the river Thames facing north. Four immense, sooty white towers rise from the corners of the structure, pushing rudely skyward. Even if you know nothing of the building, you can sense it has something to do with power. When you see it, you know you're in London.

But the Battersea Power Station is also familiar to legions of rock fans who have never been near Britain's capital city. It is, of course, the building that graces the cover of Pink Floyd's 1977 album, *Animals*. This stark, arresting cover image is a landmark in Pink Floyd history. It served notice to 1977's rock public that a new mood had come to Pink Floyd, to England and indeed to rock music itself. Gone are the fanciful, surreal graphics of former Floyd discs such as *Dark Side of the Moon* or *Wish You Were Here*. Here is a very real, industrialized landscape, photographed beneath a lowering London sky. (Only on closer inspection does one realize that there *is* a slightly stylized, inflated rubber pig floating between two of the power plant's huge stacks.) The inside of the original 12-inch vinyl gatefold sleeve offered further images of urban blight—barbed wire, broken windows, train tracks—photographed in and around Battersea in gloomy black and white.

The sound of *Animals* matches the cover graphics. It's nowhere near as floaty, dreamy or stereoscopically pristine as *Dark Side* or *Wish You Were Here*. Structurally speaking, the music is still exactly what Pink Floyd fans had come to love and expect from the band: ambitious rock compositions in multiple parts, with conceptual lyrics and ample room for instrumental improvisation. But the sonic texture has toughened appreciably. And the lyrical perspective has shifted in a sharp, angry way. *Animals* is the first Pink Floyd album that does not explore the mind's inner landscape. It is one of the few Floyd works that isn't about either insanity or altered states of psychedelic bliss. It is instead a bitterly etched social allegory: a cold dissection of society's power structure—the cruel and unjust pecking order that forms the hard backbone of modern life.

"I was trying to push the band into more specific areas of subject matter, always trying to be direct," is how *Animals* was summed up by Roger Waters, Pink Floyd's bassist, lyricist and *de facto* leader at the time the album was recorded. "Visually, I was trying to get away from the [*psychedelic*] blobs...so there isn't much left for you to interpret."

Released 25 years ago, *Animals* is an often-overlooked gem in the Pink Floyd canon. It may not be as conducive to laser light shows and bong parties as some of the other albums. *Animals*' lengthy compositions may be less amenable to classic rock radio play than other Floyd tunes. But *Animals* is nonetheless one of Pink Floyd's greatest achievements. It tends to appeal to those who like their rock a bit rough around the edges—the same historically informed rock fans, in many cases, who are prone to prefer Pink Floyd's very first album, *The Piper at the Gates of Dawn*, to better known works like *Dark Side* or *The Wall*.


Wembley Stadium in London, 1988

ANIMALS IS AN OFTEN-OVERLOOKED GEM IN THE PINK FLOYD CANON.

On the surface this may seem odd, as there could hardly be two rock albums more dissimilar in mood or style than *Piper* and *Animals*. But both mark equally pivotal points in Pink Floyd's career. The band's stunning 1967 debut, *The Piper at the Gates of Dawn* is a psychedelic masterpiece and the sole Pink Floyd album to feature the band's brilliant founder, original frontman and songsmith, Syd Barrett. And with the release of *Animals*, exactly one decade later and nine years after Barrett's departure, Roger Waters finally came into his own as the band's second great lyrical voice—finding and asserting the socially outraged themes and bleak tone that would dominate the remainder of his tenure with Pink Floyd and his subsequent solo career.

Waters had assumed leadership of Pink Floyd in 1968, after Barrett suffered a psychological breakdown and exited the band. But it took Pink Floyd a very long time to shake off the trippy, "space rock" associations that had been born with such Barrett-era compositions as "Astronomy Domine," "Interstellar Overdrive" and "Set the Controls for the Heart of the Sun." Barrett remained a lyrical preoccupation for Waters as well, the "lunatic in his head" on *Dark Side*, the "crazy diamond" shining on *Wish You Were Here*. But with *Animals*, for the first time, Waters was able to break free from Pink Floyd's past and become his own man.

In many ways, Roger Waters is the Anti-Syd. Barrett's formidable talents were sporadic and unpredictable. He flared up like a supernova and burned out quickly. In contrast, Waters has always been much more methodical—a disciplined and painstaking craftsman who often takes many years to complete a work. His approach to music is architectonic. Large-scale concepts are Waters' medium. He's good at fine-tuning themes and imagery until everything fits together neatly.

Also, while the overall mood of Barrett's music is childlike, whimsical and fanciful, Waters' distinctive tone is embittered and dour. He tends to take a dim view of human nature and the social institutions that humankind has created in its greedy, violent image. It was this aspect of his work that was eagerly taken up by angst-ridden industrial rockers like Trent Reznor and passed on to more recent aggro-rock malcontents ranging from Marilyn Manson to Korn.

There are plentiful hints of Waters' harsh outlook on earlier Pink Floyd works, going all the way back to *Piper*'s "Take Up Thy Stethoscope and Walk." But *Animals* is the first album where this world-view comes fully to the fore—unadulterated and venomously well-articulated. This may have been a reflection of England's social and musical climate at the time as much as it was an outgrowth of Pink Floyd and Waters' own artistic development. As recording sessions for *Animals* got underway in 1976, Britain was in the midst of a severe economic recession and under the iron-fisted conservative government of then Prime Minister Margaret Thatcher. Many present-day Americans are all too familiar with the side effects of an economy that's floundering in the wake of inept conservative helmsmanship. Unemployment figures were sky high in Britain in '76, and there was a general mood of hopelessness. Racial tensions flared as ultra-right wing groups like the National Front gained credibility and influence.

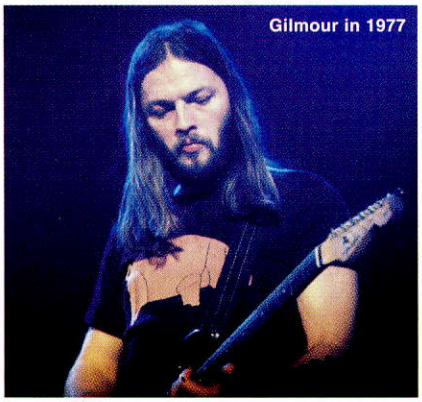
Against this despairing backdrop, a new rock and roll movement had taken shape. Punk rock defined itself in opposition to the status quo. It stood for absolute freedom—of dress, of speech, of *everything*—in the face of conformity. It heralded a return to rock and roll's original form and spirit—concise songs fashioned out of a few sim-

Reprinted from *Guitar World*, November 2002

KARL GRANT/RETNA LTD (OPENER); NILS JORGENSEN/REX USA (THIS PAGE)

ple guitar chords and delivered with all the manic energy that tends to accumulate at the deviant fringes of "decent" society. Punk rock declared musical war on the big arena rock bands that had become firmly entrenched during the first half of the Seventies. These groups were labeled dinosaurs—oversized, cumbersome, ultimately doomed to obsolescence but still an obstruction to new ideas, talent and modes of expression in rock music.

Needless to say, the members of Pink Floyd weren't pleased to find themselves the objects of such vilification. But they weren't unduly perturbed by it either. Floyd drummer Nick Mason tried to cozy up to punk rock, producing the Damned's second album, *Music for Pleasure*. The sessions took place at Pink Floyd's own studio, Britannia Row, which at the time had just barely been converted from a modest demo studio to a fully professional facility housed inside a converted chapel in London's Islington that also contained the band's equipment storage area, office and rehearsal space. The studio had been stocked with what was then state-of-the-art recording equipment: two MCI 24-track recorders, a 32-input MCI desk with a complete complement of outboard gear and synthesizers in the control room. And in time Britannia Row would become a world-class recording facility. But in '76, the bugs were still being worked out. One of the issues was the room acoustics, which employed Lignacite brick as wall surfacing. "I'm afraid it's not as good as we'd hoped," Mason confessed to the press at the time. House engineer Nick Griffiths puts it more bluntly. "The studio was absolutely awful then."


Gilmour in 1977

And this is the room where *Animals* was recorded, shortly after the Damned sessions finished up. This too might have contributed to *Animals*' more stripped-down sound, in comparison with *Dark Side* or *Wish You Were Here*. There were the Floyds, in a studio that hadn't been fully "rung out," with punk rock nipping at their heels. It's no surprise that they decided to move toward a more aggressive, less "fat" approach.

One more factor should be considered as well. Interband relations, which had become strained during the making of *Dark Side* and *Wish You Were Here*, grew even chillier during the *Animals* sessions. Waters' ascendancy as the band's lyrical voice and principal idea man had ruffled a few feathers. "That was the first one I didn't write anything for," recalled Floyd keyboardist Rick Wright. "And it was the first album, for me, where the group was losing its unity as well. That was the beginning of where Roger wanted to do everything."

Perhaps Wright's anger at being excluded from the writing got funneled into his snarling Hammond organ work on the album, some of the most fiery playing he has ever done. Indeed, while perhaps still tepid by punk rock standards, many of the album's studio performances have a scrappy, feisty quality. Pink Floyd's music had finally come fully in sync with Waters' aggrieved lyrical stance. As it turned out, this would be the last Pink Floyd disc where the classic Waters/Wright/Gilmour/Mason lineup would be heard playing together, all on its own. Which makes *Animals* all the more of a treasure amid Pink Floyd's dazzling collection of works.

Musically and conceptually, *Animals* grew out of two compositions, "You Gotta Be Crazy" and "Raving and Drooling," that Pink Floyd had written back in 1974 and developed in live performance. From this material, Waters developed a concept engaging in its structural simplicity and compelling in the way it strikes at the heart of political and economic inequality. With obvious indebtedness to George Orwell's social allegorical novel *Animal Farm*, Waters' *Animals* reduces all human society to three categories.

At the top of the hierarchy are the pigs: the ruling class, politicians, bosses, censors and oppressors—both economic and moral. The pigs are the self-righteous and self-satisfied. They possess most of the power and they are quite content with this arrangement.

Then there are the dogs, who are not so content. In fact they are ruthless in their grasping pursuit of more power. Among the dogs are the unscrupulous and streetwise, the venture capitalists and business sharpies—crooks in possession of "a club tie and a firm handshake."

The great majority, however, are sheep: those who meekly, blindly and obediently go along with society's program, even though it is a program that is ultimately pernicious for them. The sheep are powerless and passive. They are literally devoured by the system, ending up as

SKR/LFI (TOP); REVISE/DALLE/RETNA LTD (GILMOUR)

Battersea Power Station, on the bank of the River Thames, England

lamb chops and mutton on the tables of more aggressive carnivores.

As David Gilmour later recalled, "The *Animals* concept didn't come up until the album was about three-quarters finished. I don't think Roger had it in his mind before, but at some point he realized how close the lyrics were on those tracks and he changed the lyrics about a bit on 'Dogs,' which was called 'You Gotta Be Crazy' before that, and 'Sheep,' which was 'Raving and Drooling' before then. It all obviously fitted together in his mind, coming to mean that. It is a good thing, in the end, having come to a collective decision, though. It knocks out some of the excesses which might otherwise appear from us as individuals."

Pig, dog or sheep—which are you, then? Waters' societal schema doesn't afford an attractive option. Perhaps to soften the harshness of this outlook, the album is bracketed by a brief prelude and coda ("Pigs on the Wing, [Parts 1 and 2]") in which Waters suggests, to strummed acoustic guitar accompaniment, that his narrative perspective is, ultimately, compassionate—that he really cares. Some Floyd historians have observed that the two-part composition originated as a love song to Waters' new wife at the time, Carolyne Christie, the niece of the Marquis of Zetland and former secretary to future Pink Floyd producer Bob Ezrin. But if that's the case, then "Pigs on the Wing" has to be one of the most oddly titled love songs ever written.

Whatever its origins, "Pigs on the Wing" functions very well as *Animals*' prelude and coda. Many Pink Floyd albums employ thematic bracketing devices. *Dark Side of the Moon* begins and ends with a human heartbeat. The sound of chiming clocks provides a memorable opening and closing for *Wish You Were Here*. But *Animals* is the first Floyd album to employ a musical bracketing device, rather than just sound effects. Waters would go on to develop the idea of recurring musical motifs more fully in *The Wall*.

"Pigs on the Wing" segues neatly into "Dogs," which also begins with a strummed acoustic guitar, and ominous Hammond organ swells courtesy of Rick Wright. The song, which takes up most of side one in the album's original vinyl release format, is the only *Animals* composition not credited entirely to Waters. On this one, the bassist collaborated with David Gilmour. "I basically wrote all the chords—the main music part of it," Gilmour recalls. "And Roger and I wrote some other bits at the end."

"Dogs" is at heart a cautionary moral tale. The song's canine protagonist pays a steep price for his well-cultivated ability to swindle, deceive and "pick out the easy meat with [his] eyes closed." In so doing, he isolates himself from the rest of humanity. He becomes "only a stranger at home," and in the end dies of cancer, sad and alone. He is dispatched with duly operatic drama. A tragic-sounding A7 to Dm chord modulation underscores the lines "ground down by the stone." The word "stone" is captured in a looped echo effect and repeats forebodingly, as if descending into the maelstrom of Wrights synths. The sounds of dogs barking and howling are processed through a vocoder and Leslie style rotating speaker cabinet. A fairly recent invention at the time, the vocoder had been mainly deployed as a disco fun machine before Pink Floyd adapted it to darker purposes.

With its considerable length and scope, "Dogs" proves an ideal guitar vehicle for David Gilmour. He squeezes off a plaintive wah-wah solo after the second verse. Also, the song's vocal passages are interspersed with two stately, harmonized guitar interludes from Gilmour, which rank as some of the most majestic stuff amid all the pomp and circumstance that is Seventies rock. Two- and three-part guitar harmonies alternate with yearning single-note lines in a call-and-response manner. Gilmour recalls that these passages were played on "a custom Telecaster. I was coming through some Hiwatt amps and a couple of Yamaha rotating speaker cabinets—Leslie-style cabinets that they used to make. I used two of those onstage, along with the regular amps. That slight Leslie effect made a big difference in the sound."

The second of the harmonized guitar interludes is set up by a three-part descending augmented chord figure of which Gilmour is particularly proud: "It's quite nice. I thought it was very clever. Then Roger went and wiped it and I had to recreate it."

Unfamiliar with the new recording equipment at Britannia Row, Waters inadvertently erased Gilmour's guitar tracks. While a great deal of animosity would come to exist between the two men, Gilmour does not feel there was any malicious intent behind the erasure. He insists it was purely "by mistake."

"Dogs" is followed by "Pigs (Three Different Ones)," which kicked off side two in the album's original vinyl release format. The track opens with a neoclassical organ figure punctuated by a recurring, melodic bass ostinato. Guitar and drums establish a firm backbeat for one of the most brilliantly virulent songs in the entire Floyd catalog. In "Pigs," Waters adapts the classic three-verse pop song format to his thematic purpose, devoting one verse each to three different characters, all of whom exhibit porcine behavior at its most distasteful.

Verse one portrays a captain of industry, a mine boss, perhaps—a "capitalist pig," in the parlance of the day. The second verse depicts an embittered and aggressive older woman; a "fucked-up old hag," who "radiates cold shafts of broken glass." Some commentators claim this is a portrait of Margaret Thatcher, Britain's prime minister at the time, whose ultraconservative views were odious to Waters (among many others). Thatcher's well-known nickname "Iron Maggie" certainly fits the character in the song, who likes "the feel of steel."

HALES/GETTY IMAGES

The third verse is less ambiguous. It names and denounces a real-life figure, Mary Whitehouse. Britain's arbiter of decency—a one-woman equivalent of the PMRC or Christian Coalition in the U.S.—Whitehouse had targeted Pink Floyd as early as 1967 for advocating drug use in their music. "Why does she make such a fuss about everything if she isn't motivated by fear?" Waters demanded. "She's frightened that we're all being perverted."

The song is filled with oinking, snorting sound bites of pigs in their natural habitat. Gilmour wrests some decidedly piggy squeals from a talk box—also a relatively new piece of gear at the time. Midrange EQ and slap echo imparts a Lennonesque sneer to certain vocal passages. One of Waters' musical heroes, John Lennon had also written many songs decrying the oppressive forces at the top of the social structure.

We meet the opposite end of the societal spectrum in the next song, "Sheep," whose passive protagonists graze peacefully in the countryside, willfully unaware of the butcher's knife that awaits them. In the song's second section Waters espouses the Marxist view of organized religion as the opiate of the people. As the song's woolly protagonists are led to the slaughter, they chant a vocoder-processed lampoon of the 23rd Psalm:

"The Lord is my shepherd, I shall not want…

He maketh me to hang on hooks in high places

He converteth me to lamb cutlets…"

"Sheep"'s origins in the live jam "Raving and Drooling" are clear. The song is anchored by a bolero-esque bass pulse familiar from popular Floyd instrumental tracks like "One of These Days." This signature Pink Floyd groove provides an ideal framework for extended soloing, particularly by Wright, whose synth work and tremolo electric piano come to the fore on "Sheep."

Lyrically, the song leaves the plot resolution a bit murky—as is the case with most rock concept albums. The sheep rebel, apparently, but the revolution fails. The dogs all get killed. (Had they thrown in their lot with the sheep against the pigs? Had the sheep been rebelling against them?) The sheep ultimately decide it's better to stay at home and do as they're told after all. Presumably, the pigs prevail.

" 'Sheep' was my sense of what was to come down in England," Waters commented at the time. "And it did with the riots in England, in Brixton and Toxeth. And it will happen again. It will always happen. There are too many of us in the world and we treat each other badly. We get obsessed with things, and there aren't enough of things—products—to go 'round. If we're persuaded it's important to have them, that we're nothing without them, and if there aren't enough of them to go 'round, the people without are going to get angry. Content and discontent follow very closely with the rise and fall on the graph of world recession and expansion."

There's an ominous undercurrent to the pleasant pastoral sounds—lowing sheep and twittering birds—that close the track and ease the transition to the final song. Peace has been restored. But it is a false peace—a fools' paradise. The predatory social order hasn't changed.

ANIMALS HAD CONSOLIDATED A NEW, DARKER MOOD IN PINK FLOYD'S WORK—MORE REALISTIC AND MORE VITRIOLIC THAN ANYTHING THAT HAD COME BEFORE.

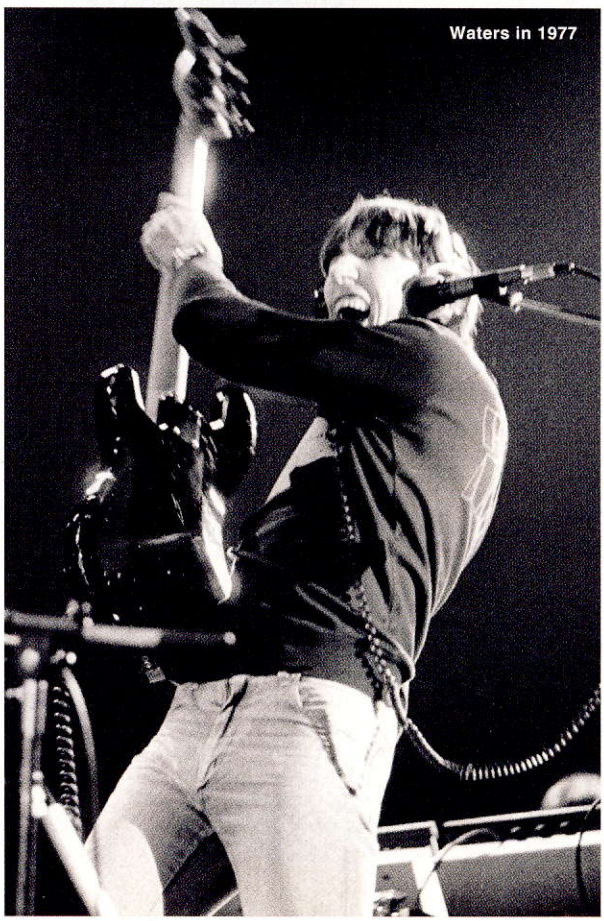
Into this deceptively serene setting comes Waters and his folk guitar to sing a reprise of "Pigs on the Wing." Now the tentative, subjunctive mood of Part 1—"If I didn't care"—has given way to a matey, declarative "You know that I care." It would appear that the narrator has been the dog character all along. Having discovered compassion for his fellow creatures, he now no longer feels the "weight of the stone."

If we can't change the social order—not even by force—at least we can change our attitude toward one another, Waters seems to be suggesting. We are all united, apparently, by our common need to steer clear of pigs on the wing.

But what, precisely, is a pig on the wing? Some commentators have seen something optimistic in the image—a reference to the old adage "when pigs fly," which suggests a willingness to believe that the seemingly impossible and miraculous may one day take place. But it's doubtful that a careful lyricist like Waters would impart such negative connotations to the pig image elsewhere on the album only to give it a "pie in the sky" spin at the end. And if there were something miraculous or benevolent about pigs on the wing, why would we need to take shelter from them as the album's final line states?

A more likely explanation lies in Waters' psychological fixation with menace from above. His father was a fighter pilot killed in World War II, and the younger Waters seems riddled with images of death-dealing aircraft swooping down from on high. So perhaps pigs on the wing are just one more, airborne, manifestation of the brutal social order Waters has shown us to exist on the ground—military enforcers, if you will.

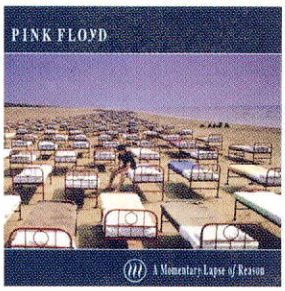
Pigs, whether symbolic or made of rubber and filled with gas, would continue to be a vexed issue for Pink Floyd. For the *Animals* album cover photo, Waters hit on the idea of flying a giant inflatable pig above Battersea Power Station. A 40-foot flying beast was duly constructed by the band's longtime graphic design firm, Hipgnosis. But the initial photo shoot ended in chaos when the porcine blimp broke free from its tethers and ascended into the sky. It reached an altitude of more than 18,000 feet and disrupted air traffic over London. One pilot was reportedly administered a breathalyzer test after radioing to the control tower at Heathrow Airport that he'd spotted a giant flying pig. Hipgnosis ended up having to superimpose a photo of the pig onto the cover shot of Battersea Power Station.

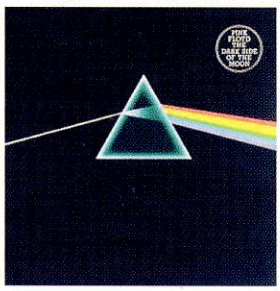

Waters in 1977

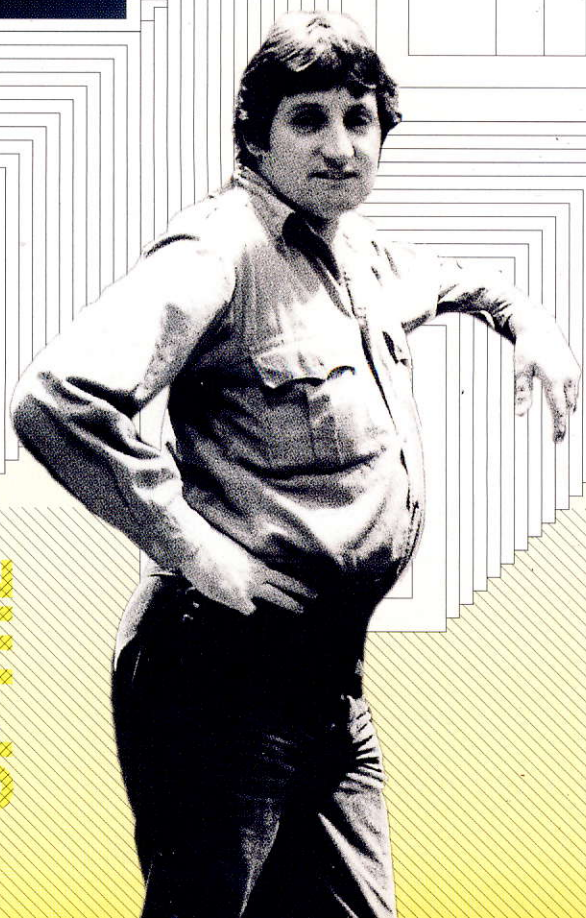
Class of '77 punk rockers pounced on the inflatable pig, holding it up as a symbol of all that was wrong with corporate rock. If anyone needed evidence that rock's old guard had grown bloated, excessive and out of touch with reality, this was surely it. Few took note that Waters had intended the pig to symbolize just the opposite—his solidarity with the toiling masses and underdogs of society. Many mid-Seventies punk rockers would have been surprised to learn that Waters was in complete agreement with them in the matter of large arena rock concerts. He also lamented the lack of any significant communication between performer and audience in settings more conducive to sporting events than any kind of musical expression. These concerns would emerge on Pink Floyd's next album, *The Wall*.

Animals had consolidated a new, darker mood in Pink Floyd's work—more realistic and more vitriolic than anything that had come before. But Roger Waters still had more angst that needed to be melded into high concept rock music.

TOLCA/SUNSHINE/RETNAUK


PINK FLOYD
A Momentary Lapse of Reason


PINK FLOYD
THE DARK SIDE OF THE MOON



EYE

OF THE

VISIONARY DESIGNER
STORM THORGERSON
LOOKS BACK AT 30 YEARS OF LANDMARK ALBUM ART.
BY GARY GRAFF

STORM

"GUITAR WORLD?" What kind of magazine is that?" The questioner is Storm Thorgerson. He doesn't play guitar. In fact, he claims he doesn't even know "one end of the guitar from another." So what's he doing here? As one of the three partners in Hipgnosis, once the preeminent and most visionary album art design firm in the world, Thorgerson has put his stamp on rock and roll history via photographs, illustrations and ambitious packaging for some of rock's landmark albums. Works by Pink Floyd, Led Zeppelin, Paul McCartney, Yes, Wishbone Ash, John McLaughlin, Genesis and many others bear the stamp of Thorgerson and Hipgnosis, which disbanded in 1983. ▲ Thorgerson has continued to work as an in-demand album designer—two of his most recent clients have been Dream Theater and Phish—and video director. That he remains so highly sought-after is hardly surprising. Any working musician who once sorted seeds from weed in the gatefold of one of his classic creations would probably be thrilled to see Thorgerson have his ethereal way with an album of theirs.

"He's awesome," says John Petrucci of Dream Theater, for whom Thorgerson designed the cover of *Falling Into Infinity*. "We've always wanted to work with him. In the past we would actually sketch our album covers ourselves, then get together with the people who would execute them. This time around, Storm insisted on doing the whole thing, and we just deferred. When you're working with someone of that caliber, you can trust his professional instincts."

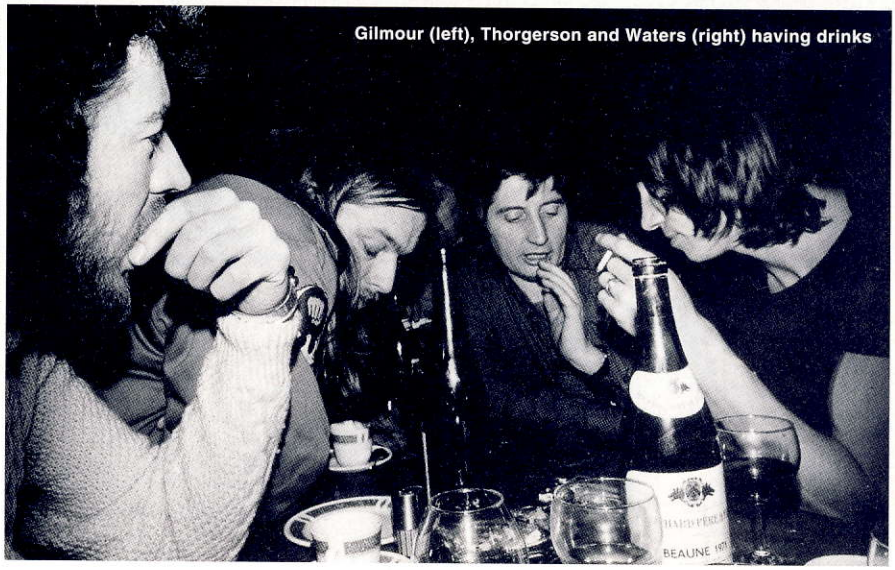
No band has trusted Thorgerson more during the past 30 years than Pink Floyd, whose relationship with the designer dates back nearly five decades to Cambridge, England, where Thorgerson grew up with Floyd's original band leader Syd Barrett, who was a year behind him in school, and former bassist Roger Waters, who was a year ahead. Thorgerson and Waters played rugby together.

They went their separate ways in college, but everyone wound up in swinging London during the mid Sixties, as rock and roll culture took over the city. Starting with *A Saucerful of Secrets* in 1968, Thorgerson became Pink Floyd's chief album designer, crafting a series of indelible images—the picture-within-a-picture cover of *Ummagumma*, the cow of *Atom Heart Mother*, the prism of *Dark Side of the Moon*, the Easter Island–style totems of *The Division Bell*.

Beyond the albums, there were videos and concert films, as well as covers for solo projects by Gilmour and Barrett. With the notable exceptions of *The Wall*, *The Final Cut* and a handful of other releases, Thorgerson was responsible for the visual face of Pink Floyd. He'd blanch at any reference to him as the band's fifth member, but in Floyd's extra-musical domain, it was Thorgerson's vision that set the controls for the heart of the sun.

"He has been my friend, my conscience, my therapist and of course my artistic advisor...," Gilmour writes in the foreword of *Mind Over Matter: The Images of Pink Floyd* (Sanctuary Music Library), a 176-page tour of the incredible graphic world Thorgerson has created for the band. "Storm's ideas are not linked to anyone's ideas of marketing: that they are atmospherically linked to the music is a bonus. I consider what he does to be art."

Gilmour also notes with obvious affection that "Storm has always had a big mouth," an observation confirmed by the designer during a long conversation in his London office, in which he generously shares his thoughts about Floyd, Zeppelin, his myriad other projects and the general state of album art. All this, of course, after he is assured that "the fact that I don't know anything about guitars doesn't disqualify me from being in *Guitar World*, is that right?"



Gilmour (left), Thorgerson and Waters (right) having drinks

GUITAR WORLD How did your association with Pink Floyd begin?

STORM THORGERSON It began with Syd, but also with Roger. Roger's mom and my mum were best friends. Also with Dave, because he used to hang around with us, even though he was younger. It was just a gang in Cambridge... a group of teenagers who came together, not unlike, I should think, they do in many places in America. Roger was more on the fringes of our peer group; we both chased the same girl...but he won that one.

GW What were the Floyd guys like as teens? Ordinary, red-blooded young English lads?

THORGERSON I think that Roger and Syd were not that ordinary...or the others, for that matter. They have ordinary things they do in their lives—they're not absolutely weird as hell—and they have the usual set of passions. They also make the usual number of mistakes that us normal people do. But they also have drive and talent, obviously. And also, in some cases, great musicianship. I think Dave lent them a sense of musicianship that helped them to be very successful.

GW What was it like, watching the band come together?

THORGERSON I didn't see it. I went off to another university. They came to architectural school in London, and Dave joined later, anyway. I didn't do the first album; I didn't do *Piper at the Gates of Dawn*. I knew them, and I knew they were being nearly successful. But although I knew them as friends, I didn't have a particular view of this, other than it was exciting to know a band that might be successful. I didn't pay too much attention; I was too preoccupied with myself, as one is when one is younger. When I met them again, they were in the process of losing Syd. So their main creative talent was sort of going off the rails. It's hard to find the correct way to describe it, really.

GW In Nicholas Schaffner's book *A Saucerful of Secrets*, he describes a meeting in your apartment where Syd's ouster from the band was discussed. What was that like?

THORGERSON It's a bit long ago to remember. [*laughs*] Because they knew that I knew Syd, and I knew them, they thought maybe I could perhaps offer some limited advice as to what to do. Rog, who hadn't spoken to me in quite a bit, I think was interested in talking to me about what I thought was going wrong with Syd, 'cause he knew that I'd been relatively close to him in Cambridge. But I don't think that I had much of an idea about what they should do; really. It's very difficult, even when you're an adult, to

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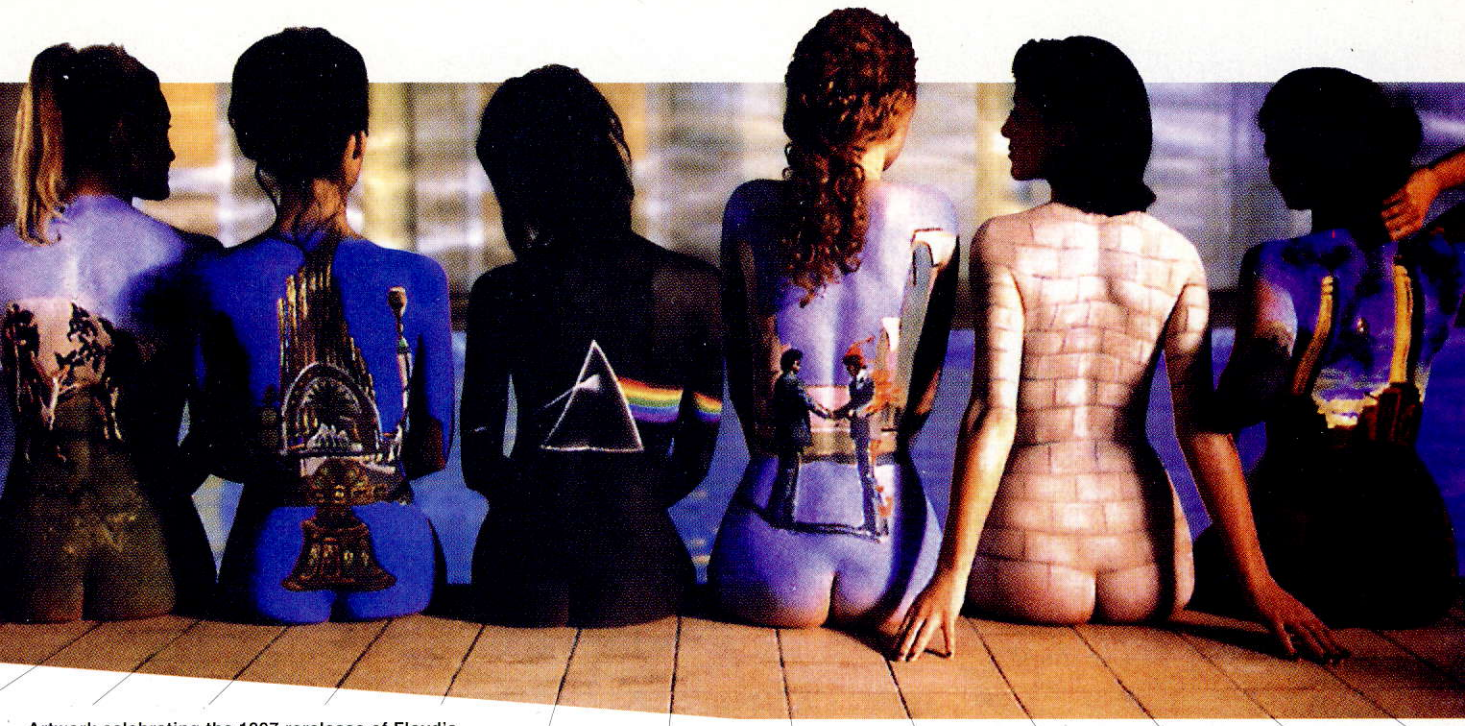


Artwork celebrating the 1997 rerelease of Floyd's *Piper at the Gates of Dawn* album

know what to do when a friend goes off the rails. It was very hard for the band; I don't think there was ever a desire to get rid of him, but they had to function.

We talked about it, as chaps do. I couldn't proffer much direct advice, but we chatted about how horribly difficult it was, what the hell they were going to do. Syd was in such a state at times, you just couldn't talk to him. I think I was of the opinion then that it made sense to get rid of him if he really was preventing the band from functioning. He seemed to show clear signs of getting worse rather than better, and also seemed to be unreachable. If a person seems unreachable, or appears to be immune to entreaty, then you have to reluctantly decide to go on without him.

I think it's very sad, really. And they were very sad about it. I think "Shine on You Crazy Diamond" is the most concretized form of their sadness, if you like. I think that song, written eight years later, approximately, is a clear indication that this was something they did not want to happen.

GW So in the midst of this, you wound up doing the art for *A Saucerful of Secrets*.

THORGERSON I think they knew they didn't want the record company to handle it. This was in the days when the Floyd and the Stones and the Beatles were beginning to take power back to themselves, especially artistic power, away from the record companies—to literally take more control of their artistic output. I think they realized that, along with the music, sleeves are things that last, and that maybe they're important in their own way. Even if they're not as important as the music, except to people like me.

I think they wanted someone they trusted and who knew them to do it rather than some impersonal or third party designer that had no relationship with them. Their music was intimately related; why shouldn't their cover be related?

GW What kind of working relationship did you fall into with the band?

THORGERSON You get used to each other and you chat and you develop some shorthands. And you prick your ears to pick up the bits that are most interesting. *Dark Side*, for example, came from sort of an aside said by Rick—not necessarily the most likely source. The back of *Ummagumma* comes from something Nick Mason did. *Meddle* comes from God knows what. *Wish You Were Here* comes from conversations with Rog in particular. *Animals* is actually a Roger thing; although we did the work, it was his idea. *A Momentary Lapse of Reason* comes from a line of lyric of Dave's. *The Division Bell* comes from several things.

What happens is, in all these cases, you still have a sort of communication with the band. That comes and goes. It breaks down sometimes. It's mostly by talking, by being there—by going to gigs, particularly, so that you get some sensation of what the music is really like, 'cause you don't find that much during recording, since a lot of it is done in bits.

GW Is it important to start working on the album art at the gestation of the project?

THORGERSON It depends on what the gestation was. I didn't have anything, really, to do with the start of *Atom Heart Mother*, and when I asked them what it was about, they said they didn't know themselves. It's a conglomeration of pieces that weren't related, or didn't seem to be at the time. The picture isn't related either; in fact, it was an attempt to do a picture that was unrelated, consciously unrelated.

GW It's a cow!

THORGERSON 'Cause that seemed to be the most unrelated thing it could be. Also, I think the cow represents, in terms of the Pink Floyd, part of their humor, which I think is often underestimated or just unwritten about. Not that their music is funny, but I think they have good senses of humor. Nick is very droll; he's got a very good dry sense of humor. And Roger is very sharp. Dave has his own particular sense of humor, as well. I think that's why they chose the cow. I think they thought it was funny.

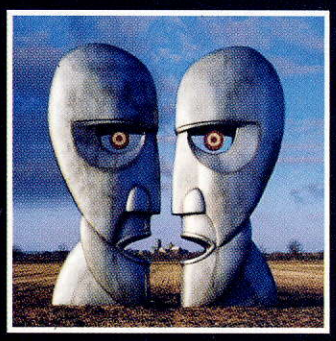
GW Any rejections of your work that come readily to mind?

THORGERSON Yeah, for *Animals* in particular. There were two roughs for *Animals*, one of which was a picture of a young child, age three or four, with a teddy bear, opening the room to his parents, who are on the bed making love, being caught in the act, and appearing to be animals. I thought that was really good, but they didn't like it.

> **"AT LIKE 4 O'CLOCK A.M., THESE FIGURES COME WALKING ACROSS— SOLDIERS, WITH GUNS. I THOUGHT, THIS IS IT. THE GAME IS UP— YOUNG PHOTOGRAPHER DIES A STRANGE DEATH IN A FOREIGN LAND."**

For the same job, I also suggested this idea about ducks. In England, the essence of bad

REX FEATURES



RIGHT: Stage props for the *Division Bell* tour (album cover above). BELOW: Fold-out poster included in *Dark Side of the Moon* album sleeve

taste is to put plaster ducks on the wall. So I took that idea and put real ducks and nailed them to the wall to suggest that people are really animal in some of their artistic and moral decisions. I think they rejected that not because they didn't like it—because I think they did—but because it was very heavy. These were ducks I bought at a poultry place and nailed to a wall.

So yeah, it happens. For *Dark Side of the Moon*, we did six or seven complex roughs of all sorts of different things that were eminently suitable. And we were very excited and looking forward to showing these different ideas to the band. At the actual meeting, we gathered around and...it took about a minute! They looked at all these things and looked at the prism and said, "We'll have that." We said, "Oh, there's this and this, have a look at this." And they said, "No, we'll have that. Now we've got to go back and do our real job." And they walked out of the room to continue recording.

GW You tell a great story in the book about shooting the pyramids in the middle of the night for the *Dark Side* poster.

THORGERSON I scared myself shitless doing it, too! I hired a taxi at 2 o'clock A.M. to take me out to the pyramids. So there I am, thinking I'll be fine, and I put the camera on the tripod to do a long-time exposure. It's a wonderful, clear night, and the moon is fantastic. So I'm doing it...and then, at like 4 o'clock A.M., these figures come walking across—soldiers, with guns. I thought, This is it. The game is up—young photographer dies a strange death in a foreign land. I was actually really scared. Of course, all my fears were unfounded. They were very friendly. They wanted a bit of bakshish, a little bit of money to go away. They kindly pointed out that where I stood was actually a firing range, and that they'd come to tell me it wasn't very cool for me to be there. If I was there first thing in the morning, I might get a bullet up my butt.

GW It's obvious from the book that you're very fond of *Wish You Were Here*. Did you feel you had to one-up *Dark Side*?

THORGERSON Not really. *Dark Side*... I think it's sort of goodish, good. Sort of. But I don't think it's a moving piece; I don't think it's as moving as I would like in terms of their music. So when *Wish You Were Here* came around, I was quite fueled up for it. In fact, I was even more fueled up for it. And I only suggested one thing to them, as opposed to several to choose from. It was quite nervy, 'cause normally for the Floyd and other bands I would suggest a few different roughs to choose from. But the one thing that was suggested to the band was what they used.

GW Those images were mostly inspired by "Shine on You Crazy Diamond," correct?

THORGERSON It was particularly to do with "Shine on You Crazy Diamond," yes. In a way, that theme could be expressed by one word:

> **"I THINK IT SAYS SOMETHING ABOUT THE LAYERS OF MEANING, THE ELEGANCE...THE GHOST, THE SPIRIT OF FLOYD. IT MOST PARTICULARLY SAYS SOMETHING ABOUT DEPARTED FRIENDS."**

absence. It was absence in terms of relationships, absence in terms of previous members of the band. Also, absence in terms of a commitment to a cause or a project. This was a feeling that I think was in the air.

GW How involved did you get in those inner-band Floyd politics that started to surface during the mid Seventies?

THORGERSON The divorce, you mean? Quite a lot on Dave's side. Roger has not spoken to me since 1980. I was not privy to meetings they had. I just know that there was a very, very-hard time indeed, with a lot of fighting.

JILL FURMANOVSKY/ROCKARCHIVE.COM

GW Did you have a falling out with Roger?

THORGERSON I don't know whether it was a falling out. He didn't want to use me on *The Wall*, which is understandable. He was also supposedly cross with me for something, for a credit I'd given him in a book I'd done called *Walk Away, Renee*. An illustration of the *Animals* cover appeared in the book, and Roger didn't like the credit I'd given him. I corrected it on a reprint, so I don't know whether that was really what upset him.

GW How do you feel about doing album art in the CD age?

THORGERSON This is a continuing debate. The usual response of graphic designers is that the CD provides you with less of a graphic canvas to work on. But it has its own challenges. Also, designers are, to a great extent, realists; you've got to function, you've got to work. CDs are here. You've got to learn to like them. Obviously, though, I would rather have a bigger canvas. That's probably why I build big things sometimes. For Phish, I built this ball of yarn that is the size of a small house.

GW Part of the challenge seems to be in packaging, too, rather than simply designing a cover or a booklet.

THORGERSON I think designers are driven to do that because there's less of a canvas to work on with just the booklet. So where are they going to get their rocks off? Because it's smaller, it becomes more touchy, more of a tactile thing so that you can play more with textures and boxes and fold-outs and Digipaks—this pack, that pack, see-through trays, embossing, etc., etc. I have obviously indulged myself; I enjoyed greatly doing *Pulse* for the Floyd.

GW A spectacular CD package. How did that come about?

THORGERSON I think it came about for two particular reasons, one of which was that it was a live album. I wanted the package to be live, so we came up with a list of things that included balls and mazes. We had some that made a noise when you opened it, squeaked at you, some that smelled, others that you could see in the dark. And this one that had a flashing light thing, which reflected the heartbeat in *Dark Side*. And also it was a light, which is really handy 'cause obviously the Floyd have a really good light show. The other thing was that I was also fed up with having to squint at spine details. I thought, I'm going to make something that I know where it is when I want it. It was about a spine that was completely and utterly unique and recognizable, that says: "Here I am. You want to play me? I'm over here." I think it works really well. Mine still blinks.

GW I take it from your continued involvement with the Floyd that you view the current incarnation of the band as legitimate.

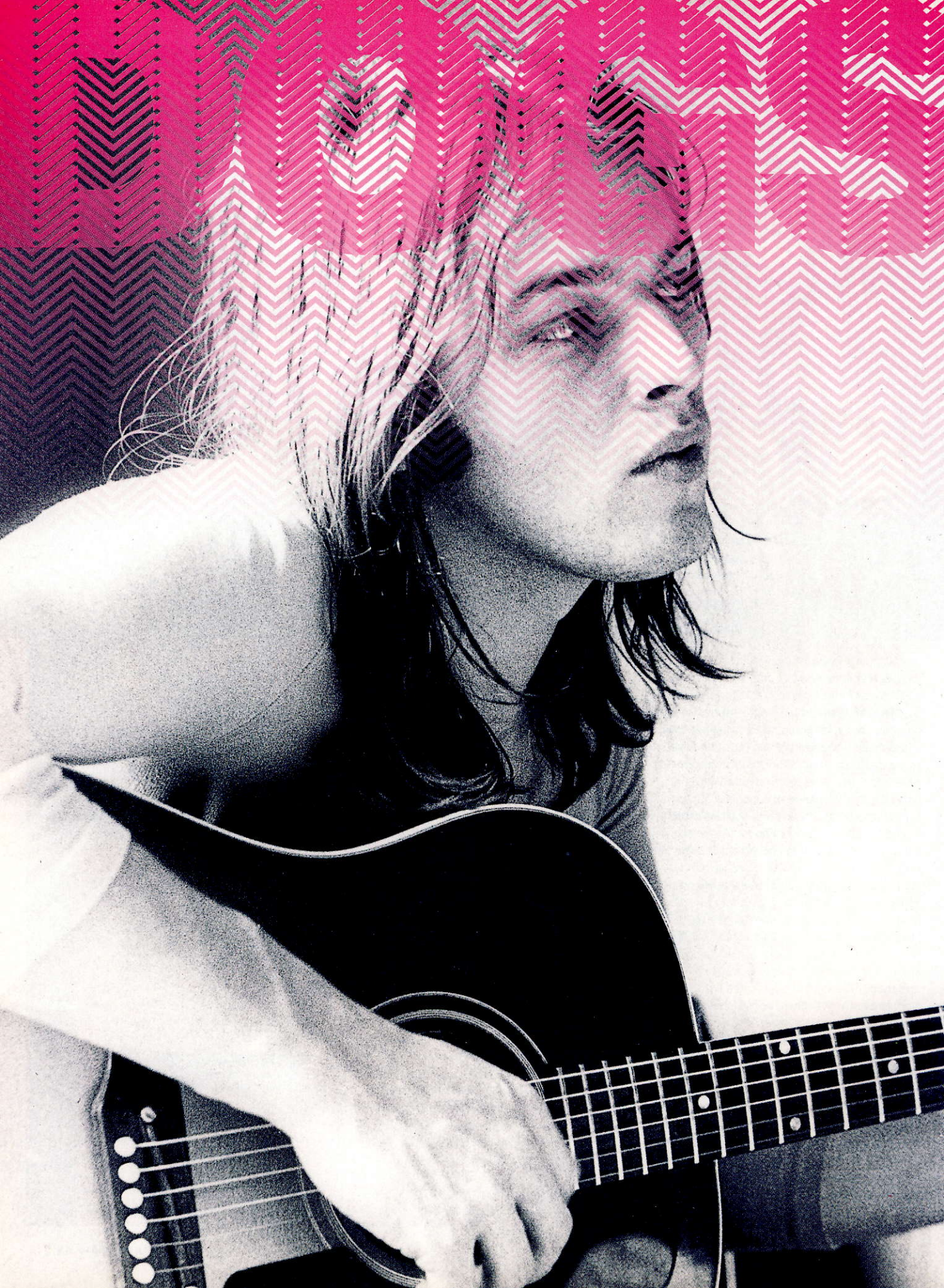
THORGERSON Yes, because Roger resigned. If you leave a band, I cannot see the moral imperative that would allow you to presume it finished. If you leave, you leave. And presumably a man of Roger's standing and intelligence left because that's what he wanted. I think it's peculiar because if it's not what he wanted, why did he do it? Nobody asked him to. Nobody pressured him to. So I presume he wanted to. But there was a lot of fighting afterward, so you have to presume that something went astray.

GW You chose the cover of *The Division Bell* to be the cover of your book. What's the special significance this piece has for you?

THORGERSON Obviously, we were tempted to choose *Dark Side* because of its success, but we eschewed that choice in favor of art. I hope it doesn't sound over-pretentious to say that. On a more simple level, this is the picture I have liked the most. It is the image I'm proudest of—at the moment. I think it says a lot about the Floyd. I think it says a lot about past Floyd. I think it says a lot about Roger. I think it says something about the layers of meaning, the elegance...the ghost, the spirit of Floyd. It says something about their ambiguities. It says all those things. It most particularly says something about departed friends.

GW And from your vantage point, do you think there is any truth to the rumors that Roger and the rest of the Floyd will be playing together again in the coming year?

THORGERSON [*laughs*] I've heard that. It sounds like bull to me. Although I think it would be quite interesting and dynamic if it did occur. I think you're talking about two huge talents here. And as much as there may have been friction, there's mileage to be made out of friction. But if you ask me if I think it's a reality—I don't think it's a reality. But then, of course, what's real and what's not with the Floyd?



A MUSICAL ANALYSIS OF PINK FLOYD'S "DOGS," THE FORGOTTEN MASTERPIECE FROM ANIMALS.

BY JIMMY BROWN

"DOGS," THE LONGEST and most musically inspired track on Pink Floyd's *Animals*, easily ranks as one of the most ambitious productions and arrangements in the group's catalog. The recording features layers of overdubbed acoustic and electric guitars in different tunings, as well as numerous keyboards (including a Hammond organ, Fender Rhodes and Yamaha electric pianos and an ARP String Ensemble), bass, drums, percussion and special sonic effects, such as tape echo and Vocoder. The 17-minute studio masterpiece, which took the band more than nine months to complete, was built around a compelling song, the essence of which is bassist Roger Waters' lyrics and vocal melody—both Waters and guitarist David Gilmour sing lead vocal on the track—and Gilmour's strummed acoustic guitar part, which is tuned down one whole step (low to high: D G C F A D). As Gilmour told *Guitar World* several years ago, "I basically wrote all the chords—the main music part of it. And we wrote some other bits together at the end."

For "Dogs," Gilmour passed over his normally preferred ax of choice, a Fender Statocaster, in favor of a custom Telecaster. He also used an unusual amp scheme to achieve swirling, psychedelic tones. "I was coming through some Hiwatt amps and a couple of Yamaha [*RA-200*] rotating speaker cabinets," he said. I used to use two of those onstage along with the regular amps. That slight Leslie effect made a big difference in the sound."

The track fades in with Gilmour, on acoustic guitar, strumming the prog-rock/jazz-fusion-style chord progression depicted in **FIGURE 1**. This 16-bar figure, which sounds a whole step lower than written, comprises four seemingly unrelated chords, each played for four bars, which together form a sequence of shifting tonal centers. The Em9 chord is involves the use of a somewhat unorthodox fingering in which the tip of the index finger frets both the A and D strings at the second fret while the ring and middle fingers fret the top two strings. Gilmour strums these chords in syncopated 16th-note rhythms and adds subtle fingering embellishments to the last two chords. As you play this figure, be sure to tap your foot on every downbeat and employ *16th-note pendulum strumming* (down-up-down-up), hitting any chord that

THOM LUKAS/STAR FILE

"DOGS"

Gtrs. 1, 2, 3, 4 and 8 are tuned down one whole step (low to high: D G C F A D).
Bass tuning (low to high): D G C F.

All notes and chords for Gtrs. 1, 2, 3, 4 and 8 sound one whole step lower than written (key of D minor).

FIGURE 1 intro (0:00) ⊓ = downstroke V = upstroke

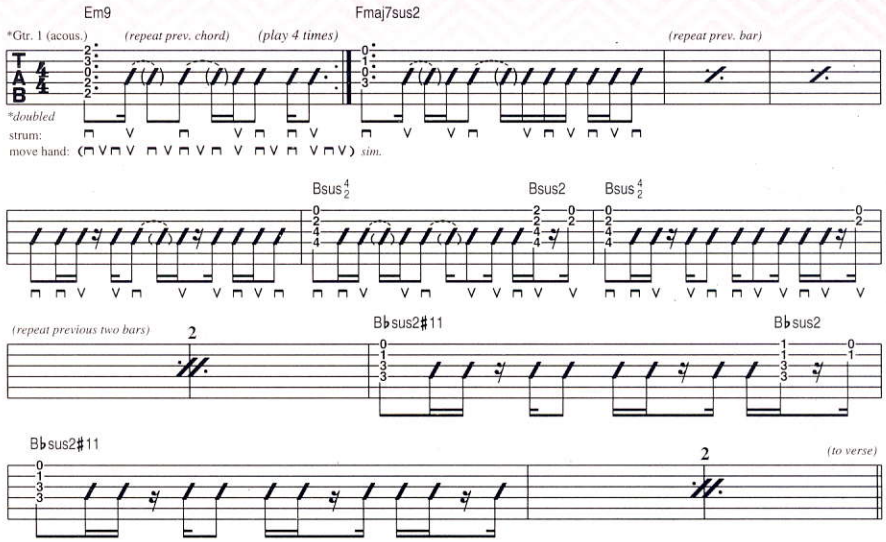
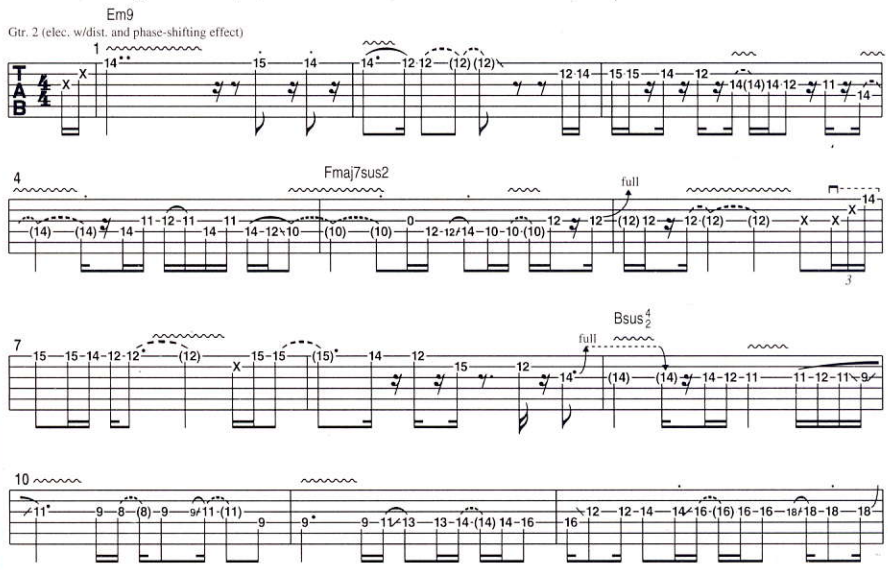
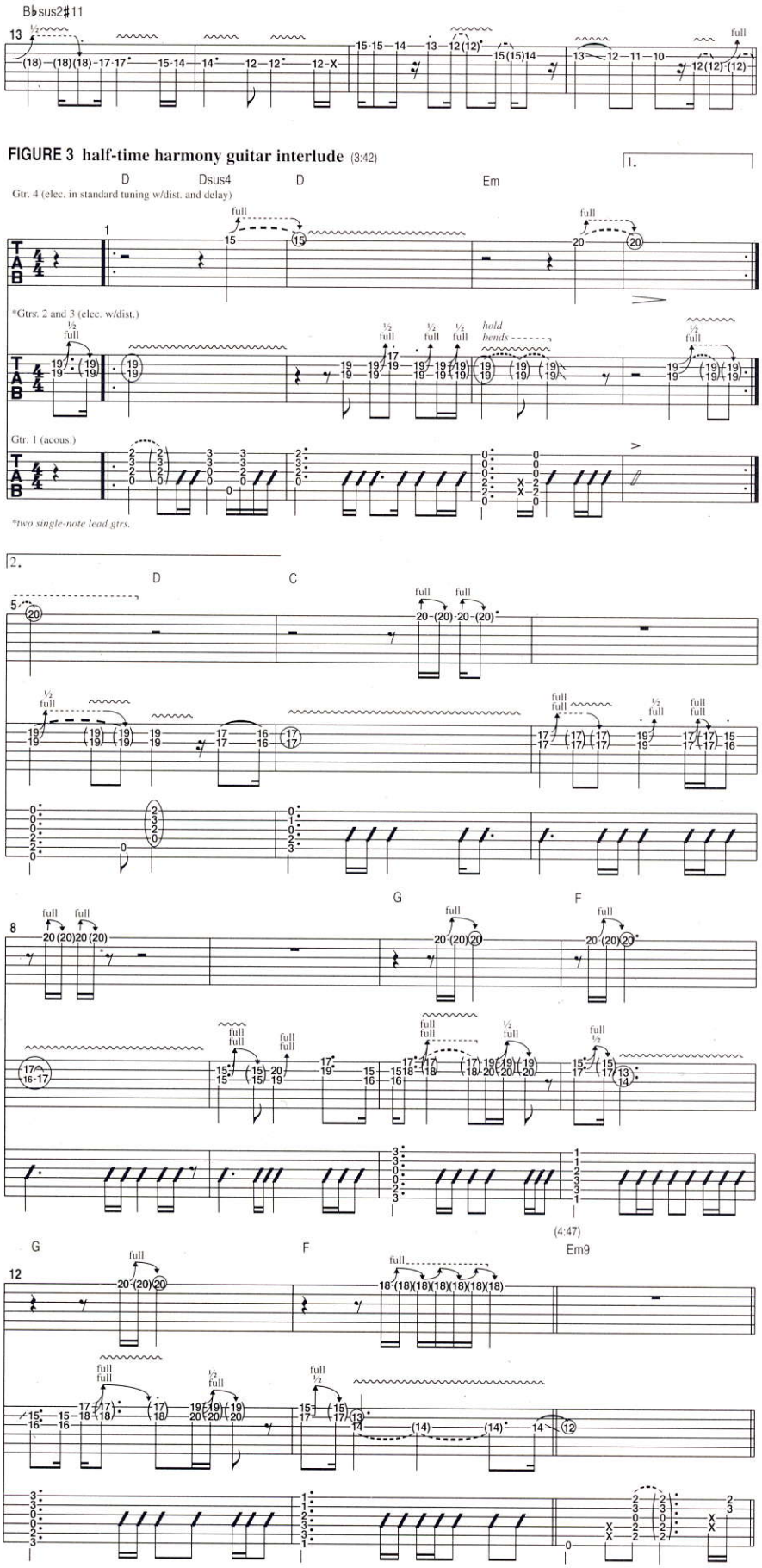


FIGURE 2 first guitar solo (1:50)





happens to fall on the first or third 16th note of each beat with a downstroke and using an upstroke for any chord that falls on the second or fourth 16th. (Strumming prompts are indicated below the tablature to guide you.)

This circular four-chord progression is repeated throughout the song's first verse, beginning at 0:38. At this point Gilmour settles into a somewhat more fluid strumming groove using pretty much the same rhythms shown for the last two chords in **FIGURE 1** (Bsus4-2 and B♭sus2♯11) for all four chords in the progression. The full band enters at the beginning of the next 16-bar cycle (at 1:15), with bass, organ, drums and overdubbed clean electric guitar accompanying Gilmour's acoustic guitar and double-tracked vocal. It's interesting to note that Waters, on bass, substitutes the fifth of the Fmaj7sus2 chord, C, for the root, adding to the chord's harmonically ambiguous quality.

The 16-bar form also serves as the musical backdrop for Gilmour's first guitar solo, beginning at 1:50. He plays this brilliant, melodic lead, transcribed in **FIGURE 2**, with his Tele tuned down one whole step and treated with overdrive and a sultry phase-shifting effect, probably either the aforementioned rotary speaker (set on slow speed), a Univibe or a Mutron Phaser. He uses his guitar's neck pickup to achieve a thick, throaty tone here.

As always, Gilmour's note choice and phrasing are impeccable. He begins the solo with a tastefully articulated upper-register lick, beginning on the ninth of the underlying Em9 chord, F♯, and uses notes from the E Dorian mode (E F♯ G A B C♯ D) to construct a descending melodic line. In the fourth bar, as the chord changes to Fmaj7sus2/C, the guitarist builds an ascending phrase using notes from the C Lydian mode (C D E F♯ G A B), a scale that doesn't exactly "agree" with this chord theoretically (because of the F♯ note, which clashes with the F natural in the chord) but nevertheless seems to work in this context. The bass sounds a low C note beneath this chord, and in all likelihood Gilmour heard this note as being the root and intuitively gravitated toward a C Lydian sound.

Gilmour seems to be flying by the seat of his musical pants during the last eight bars of this solo, as he carefully searches for just the right notes to play over the somewhat unusual Bsus4-2 and B♭sus2♯11 chords. Notice how he uses legato finger slides, both ascending and descending, on the D and G strings and chromatic passing tones, as well as bends, to build a brilliantly original and fresh-sounding improvised line.

The first guitar solo leads into the song's second verse, with the four-chord progression continuing over the same funky 16th-note groove. Beginning with the last word of the second verse, at 3:00, drummer Nick Mason abruptly changes the mood of the song as he switches to a half-time feel while Gilmour continues strumming 16th notes on the acoustic guitar.

The first major transition point in the track comes at 3:24, as the busy 16th-note pulse, supplied by Gilmour's strumming, abruptly changes to a laid-back half-time feel with the commencement of an instrumental interlude. This section, depicted

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in **FIGURE 3**, features Gilmour playing a bright, wailing lead melody, gorgeously harmonized in thirds by way of two overdubbed electric guitars (Gtrs. 2 and 3), over a triumphant-sounding major-key chord progression. Notice how perfectly in tune each half- and whole-step bend is here—the mark of a virtuoso string bender—and the way Gilmour adorns many of the notes, both bent and unbent, with a soulful finger vibrato.

Also worth mentioning here is the inclusion of a lead countermelody (Gtr. 4), which Gilmour may have added as an afterthought at a later recording session. He plays this part in standard tuning to facilitate the execution of the highest bent notes, which would be beyond the upper-register limit of a 21-fret guitar tuned down one whole step. An artistic application of a tape echo effect (undoubtedly his Binson Echorec 2) makes the bends sound almost like whale calls.

This section gives way, at 4:47, to a rather dark and subdued 20-bar passage that introduces a new chord progression and sets the stage for Gilmour's second improvised guitar solo, which kicks in at 5:33. **FIGURE 4** illustrates this solo and the repeated 20-bar progression over which it's played. Using his Tele's twangy bridge pickup this time, Gilmour begins this solo by hitting you square in the gut with a high-pitched bend, which he then shakes and follows with even higher bends. He continues the solo with some funky rhythmic phrasing and more of his trademark polished bends and finger vibratos.

Equally impressive and laudable here is the way Gilmour apparently resists the temptation to noodle with the E Dorian mode over the Em9 chord and pretty much sticks to the harmonic confines of the E minor pentatonic scale (E G A B D), as if to strike the perfect balance between progressive and rock. He does, however, flirt with the ninth, F♯, in bars 6–8 of this passage, adding just the right amount of harmonic color and jazzy flavor to the proceedings.

In bars 13 and 14 of **FIGURE 4**, Gilmour plays a sequence of pick, or "pinch," harmonics (P.H.) on a gradually released bend at the second fret on the G string, conjuring a variety of devilish overtones and creating a sound akin to that of a dog barking. Also noteworthy in **FIGURE 4** is the interesting and inventive chord progression Gilmour plays on acoustic guitar (Gtr. 1); particularly cool are the wide-stretch D/C chords and the hauntingly beautiful descending G-F♯ bass-line figure played against the B chord in the last two bars.

Gilmour's second guitar solo leads into a vocal bridge (or verse) that begins at 7:31 over the moderately slow funky E minor vamp shown in **FIGURE 5**. This vamp is reminiscent of the one the Floyds had previously used in "Have a Cigar" on *Wish You Were Here*. In "Dogs," the vamp is in the key of D minor because of the detuning of the guitar and bass (down one whole step). Note the abundance of percussive "dead" notes in this figure. These pitchless notes (indicated by *X*s in the tablature) are sounded by lightly resting the fingers of the fretting hand across the strings to mute them as you pick or strum.

The vocal bridge/verse concludes with a repetition of the last four chords of the 20-bar progression from **FIGURE 4**. The final Em9 chord ushers in a long, meditative interlude that continues for more than four minutes as the 16-bar intro/verse progression is repeated several times in the background on Rick Wright's synthesizer behind numerous sampled sounds and studio-processed "barking" effects.

The acoustic guitar reenters at 11:41 with a reprise of the intro, which sets up the song's next verse, beginning at 12:18. This verse, sung by Waters, is otherwise nearly identical to the first, with the rhythm section joining in after 16 bars.

Like the first verse, this one serves as a springboard for an inspired guitar solo, which Gilmour plays over the same four-chord progression and uptempo groove with a similarly burning tone, using his neck

FIGURE 4 second guitar solo (5:33)

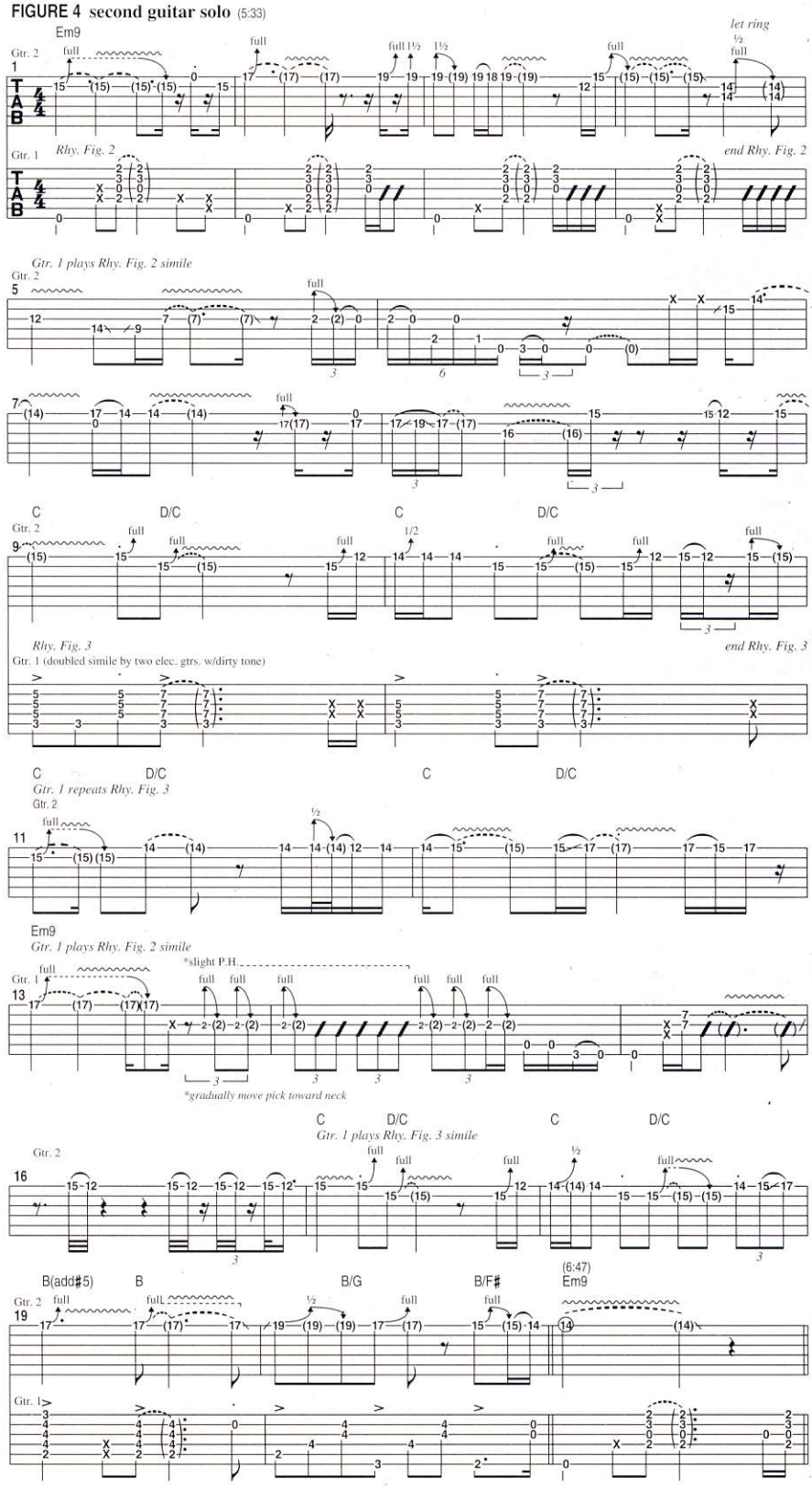


FIGURE 5 funky vamp played behind fourth verse (7:31)

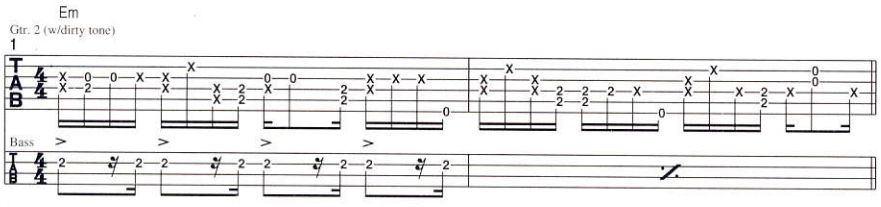


FIGURE 6 third guitar solo (13:28)
Gtr. 5 is in standard tuning (low to high: E A D G B E)

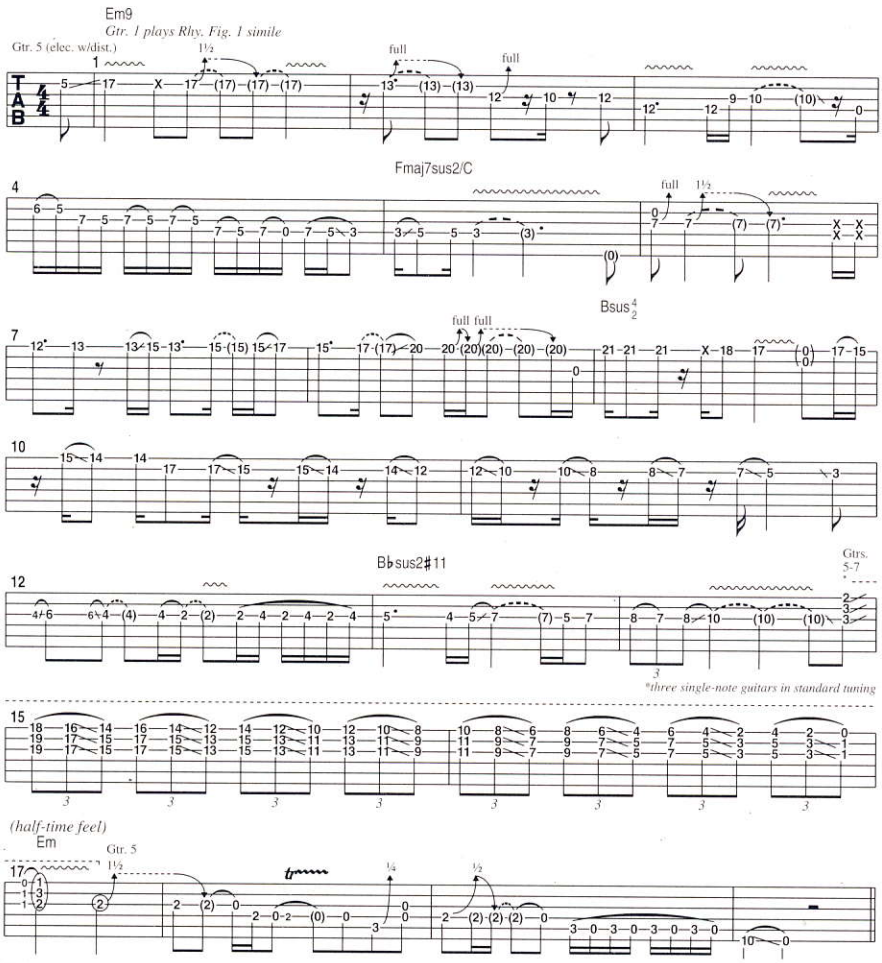
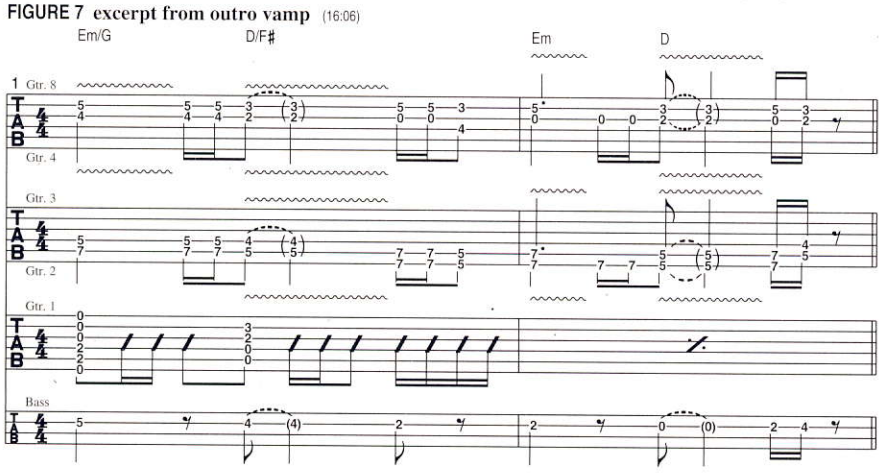


FIGURE 7 excerpt from outro vamp (16:06)



DOGS Written by David Gilmour and Roger Waters Copyright © 1977 PINK FLOYD MUSIC PUBLISHERS INC. for the U.S.A. and Canada and PINK FLOYD MUSIC PUBLISHERS LTD. for the rest of the World All Rights Reserved Used by Permission

pickup and lots of overdrive. Interestingly, the guitarist plays this solo, excerpted here in **FIGURE 6**, in standard tuning, as evidenced by the otherwise unattainable high bends and open-string notes. This means he has to mentally transpose the chord changes down a whole step when improvising. (The actual concert-pitch chords are Dm9, E♭maj7sus2/B♭, Asus4/2 and A♭sus2♯11.)

This solo is arguably one of Gilmour's finest. He begins with a long finger slide and a gut-wrenching one-and-one-half-step bend in the first bar, followed in bars 2–4 by some tasteful single-note lines based on the D Dorian mode (D E F G A B C). As in his first solo, Gilmour instinctively approaches the second chord in the progression, Fmaj7sus2/C, as if the fifth, C, were the root note (it's actually B♭, because of the transposition), and he bases his lines in bars 5–8 on the B♭ Lydian mode (B♭ C D E F G A). And as was the case with his first solo, Gilmour's application of this non-diatonic mode creates a provocative dissonance (here between the E♭ chord tone and the E notes he plays in the melody) that has its own inexplicable logic.

The second half of this solo (bars 9–16 of **FIGURE 6**) is where Gilmour really shines. Beginning on the third on the chord (C♯, concert key), the guitarist plays a long descending phrase over the Bsus4-2 (actually Asus4–2) chord using a playful marchlike rhythm. Again, although it seems as if he may be walking a modal tightrope, Gilmour manages not to step on any wrong-sounding notes as he works his way down the fretboard to the second position.

What Gilmour plays over the next chord, B♭sus2♯11 (A♭sus2♯11), is perhaps his most clever melodic invention to date. Beginning on the third of the chord, C, he uses notes from the A♭ Lydian mode (A♭ B♭ C D E♭ F G) and plays a two-bar phrase that climbs up the G string. In bars 15 and 16, Gilmour plays a legato descending whole-tone scale lick entirely on the first string, which he harmonizes (via two overdubbed lead guitar tracks, labeled Gtrs. 6 and 7) in parallel major thirds on the second and third strings. The result is a cascading sequence of delirious-sounding augmented triads that resolves, oddly but beautifully, to a D minor chord in bar 17.

This third and final solo section ends with a return to the half-time feel introduced earlier, thereby setting up a reprise of the harmony guitar interlude shown in **FIGURE 3**. The deceptive "false" ending on a held Em chord is followed by a repeated two-bar outro riff that commences at 15:22 and builds in intensity over the next 75 seconds as Waters sings the song's final verse, with Gilmour adding overdubbed single-note lead guitar harmonies along the way. **FIGURE 7** is an excerpt from this section, beginning at 16:06, that shows how Gilmour tastefully layers four harmony lead lines over the repeating Em-D chord progression played by the acoustic guitar and the rest of the band.

Notice also how Waters substitutes the third for the root of the Em and D chords in the first bar, creating a satisfying descending melodic bass line (G-F♯-E-D) and transforming the one-bar, two-chord vamp into a two-bar phrase. This section, with its parallel lyric structure and repeating chords and vocal melody, is similar in approach to "Eclipse" from *The Dark Side of the Moon*.

"Dogs" ends with a mighty power chord figure (C5 to B5) that sets up a final cadence of B/G B/F♯ Em9. (The electric guitar plays a low E5 chord behind the organ's Em9.)

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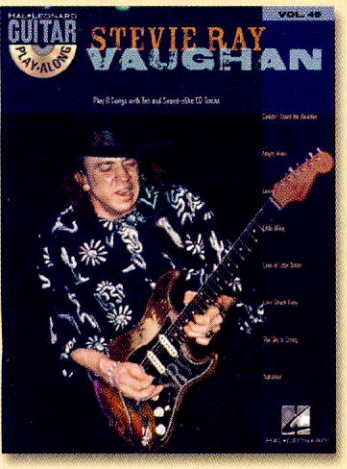

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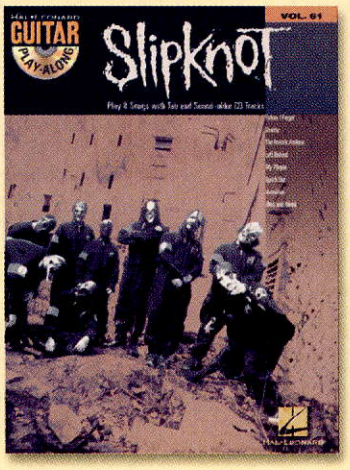

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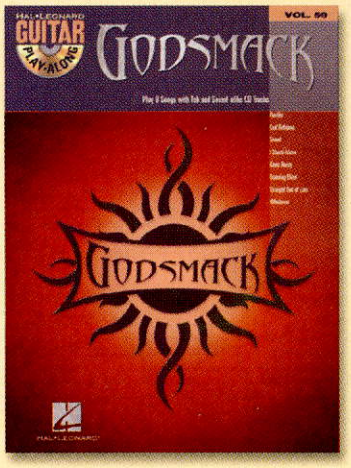

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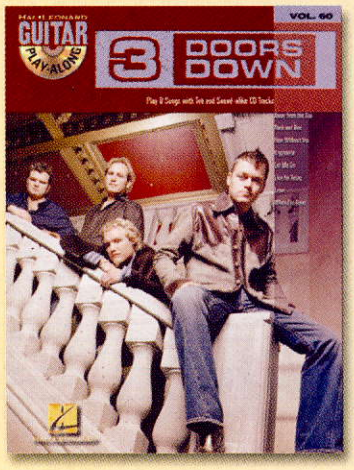

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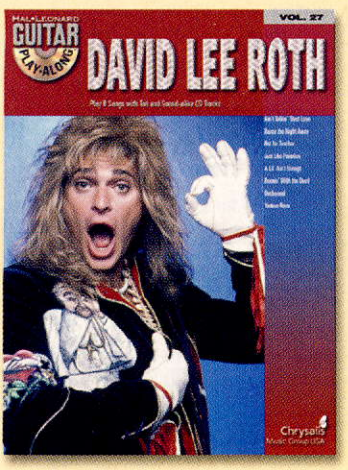

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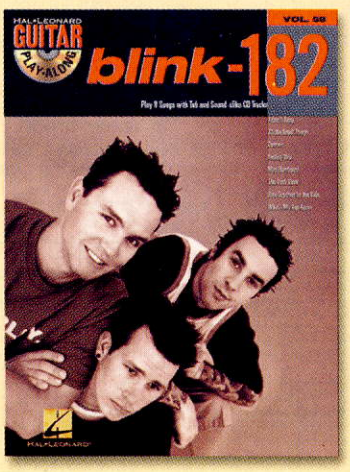

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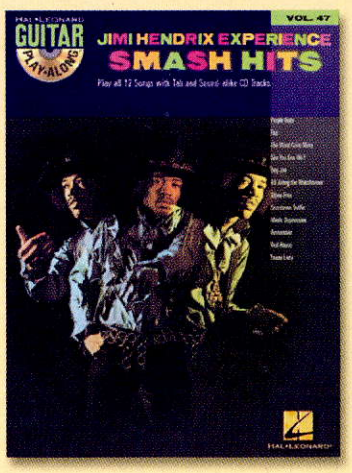

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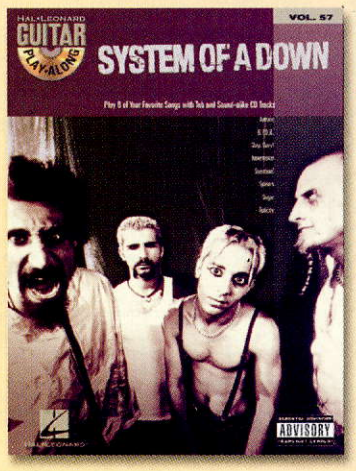

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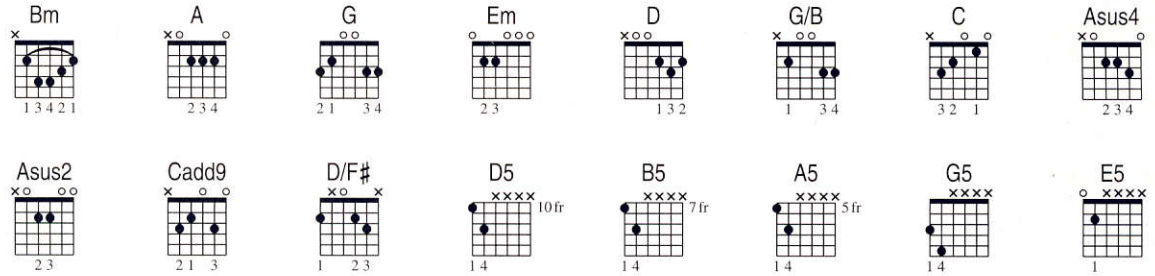
"COMFORTABLY NUMB"

As heard on ***The Wall*** (CAPITOL)

Words and Music by ROGER WATERS and DAVID GILMOUR • Transcribed by JIMMY BROWN

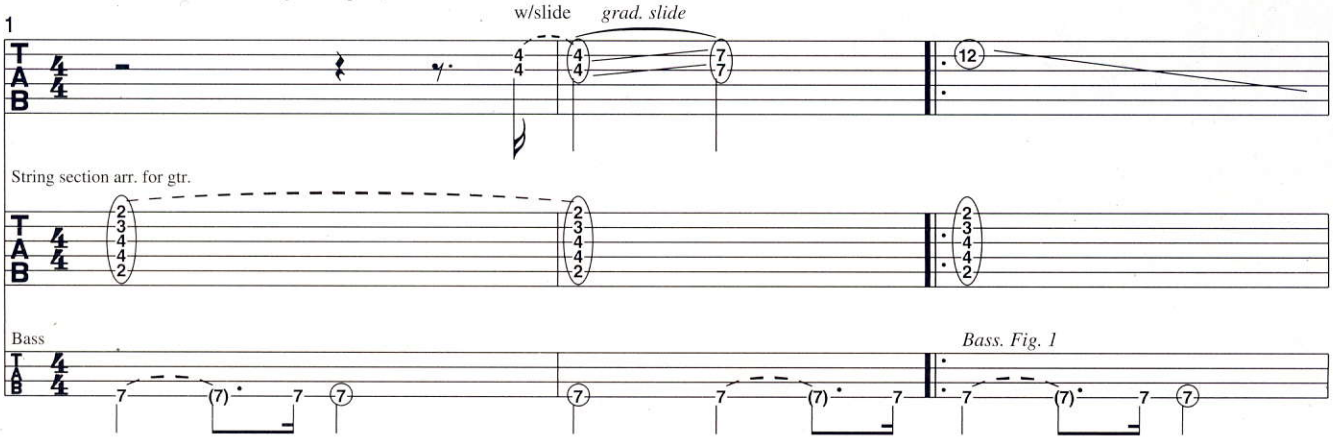


A **Intro** (0:00)

Slowly ♩ = 65

Bm

Gtr. 1 (clean elec. w/dark tone and long echo repeats)



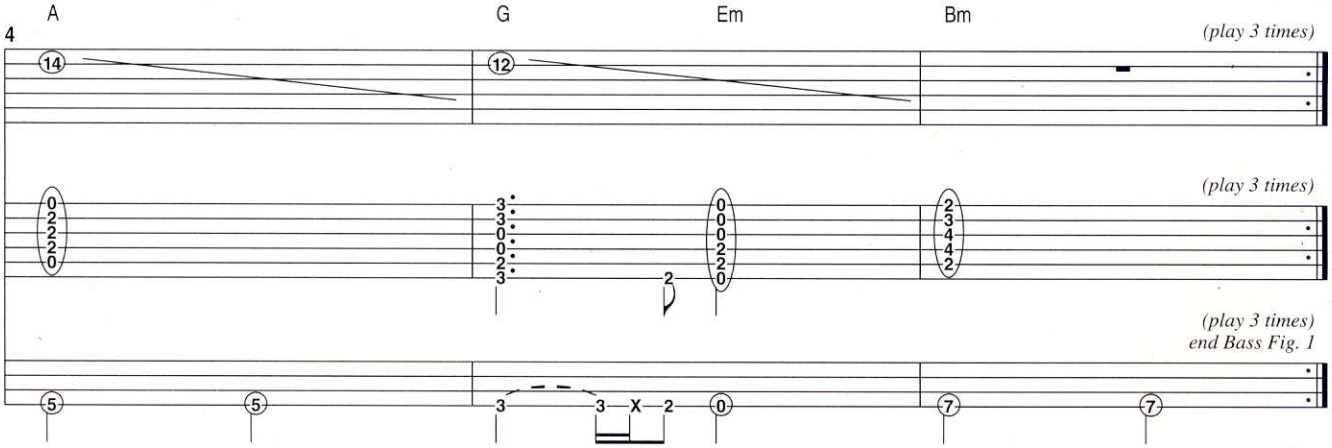
B **1st Verse** (0:08)

Hello (hello hello) Is there anybody
Come on (come on) now I hear you're
Relax (relax relax) I'll need some infor-

Bm

in there Just nod if you can hear me Is there anyone home
feeling down Well I can ease your pain and get you on your feet again
mation first Just the basic facts Can you show me where it hurts

A G Em Bm



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C Pre-chorus (0:53, 3:17)

There is no pain you are receding A distant ship smoke on the ho-

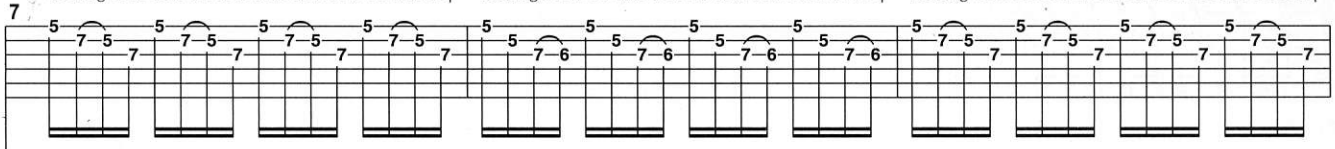
D A D

String Section arr. for gtr.

Orch. Fig. 1

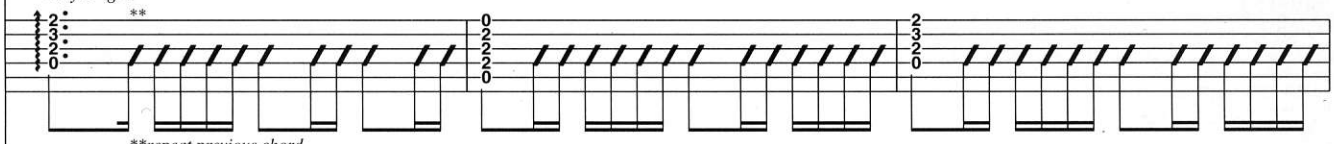
let ring *let ring* *let ring*

7



* Gtr. 2 ("high-strung" acous. gtr. arr. for standard tuning)

Rhy. Fig. 1

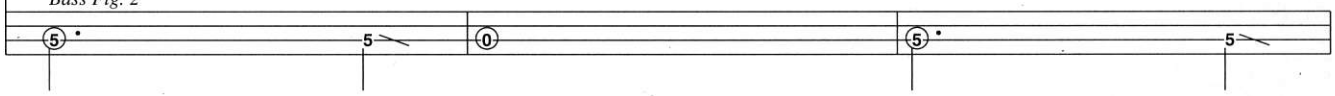


***repeat previous chord*

**Acoustic guitar part originally performed in David Gilmour's "high-strung" tuning: low E string replaced by a thinner string tuned two octaves higher; A, D and G strings replaced by thinner strings tuned one octave higher.*

Bass

Bass Fig. 2

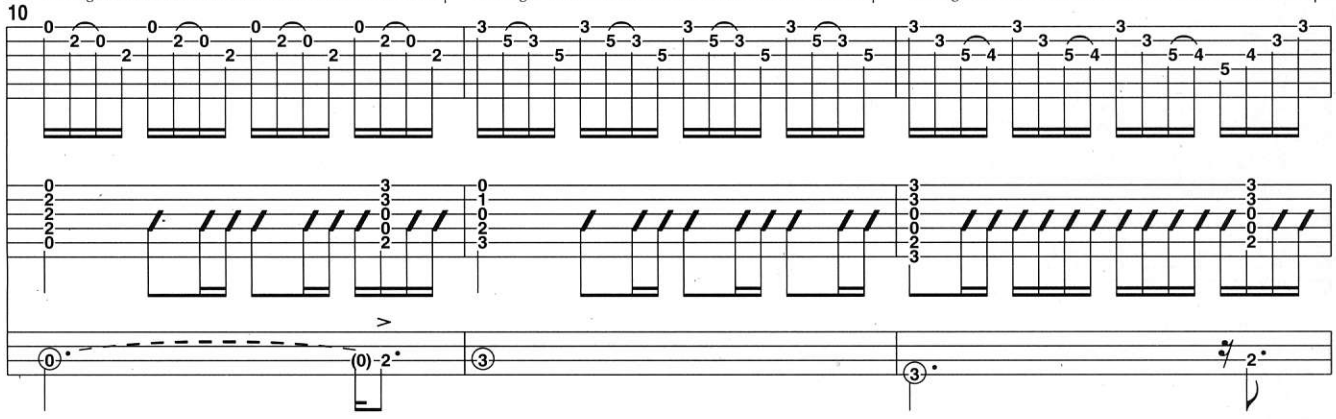


rizon You are only coming through in waves Your

A G/B C G G/B

let ring *let ring* *let ring*

10



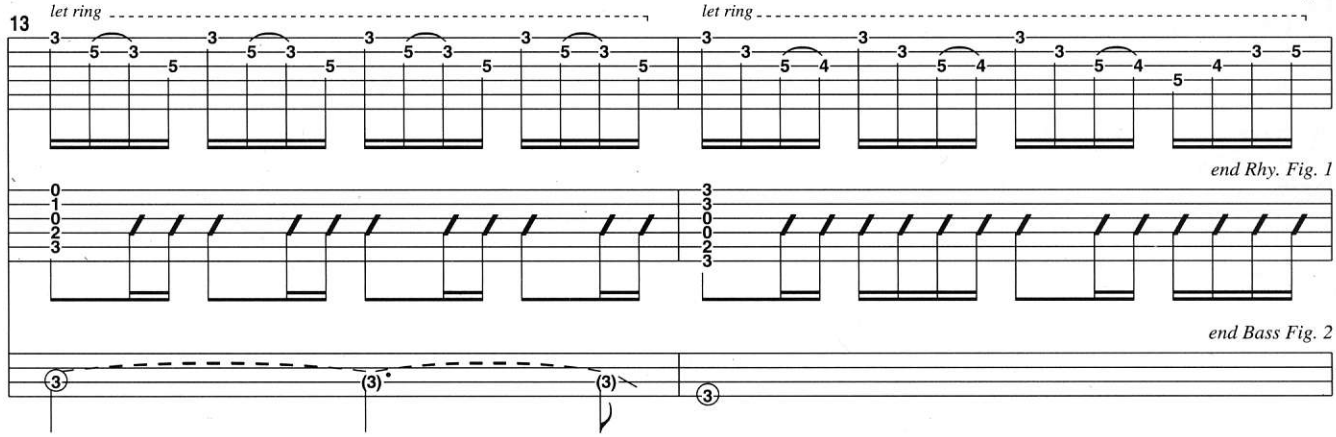
lips move but I can't hear what you're saying When I

C G

end Orch: Fig. 1

let ring *let ring*

13



end Rhy. Fig. 1

end Bass Fig. 2

"COMFORTABLY NUMB"

(1.) was a child I had a fever My hands felt just like two balloons
(2.) was a child I caught a fleeting glimpse out of the corner of my eye

D A D

Strings repeat Orch. Fig. 1 (see bar 7)

15 Gtr. 2

Bass repeats plays Bass Fig. 2 (see bar 7)

Now I've got that feeling once again I can't explain You would not un-
I turned to look but it was gone I cannot put my finger on

18 A G/B C G

D 1st and 3rd Choruses (1:54, 4:17) *(2nd time) skip ahead to* H

derstand This is not how I am I have become comfortably
it now The child is grown The dream is gone I have become comfortably

C G Asus4 Asus2 A G/B Cadd9 G

21 Gtr. 2 *Rhy. Fig. 2*

Bass plays Bass Fig. 3 (see below)

E Guitar Solo (2:05)

numb
numb

D D A

end Rhy. Fig. 2 *Gtr. 2 plays Rhy. Fig. 1 (see bar 7)*

Gtr. 2

Gtr. 3 (elec. w/dist.)

25 w/bar ½ full

Bass plays Bass Fig. 2 simile (see bar 7)

D A G/B C

Gtr. 3

28 w/bar ½ full w/bar ¼

G C G

grad. bend

31 ¼ ½

Bass Fig. 3 (1:54, 2:35, 4:17)

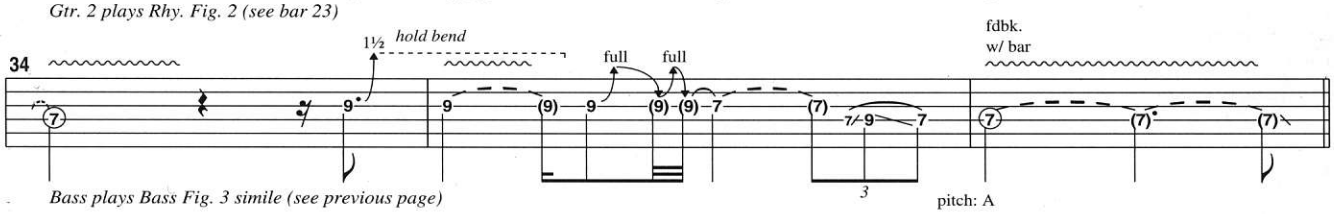
Asus4 Asus2 A G/B Csus2 G5 D

F **2nd Chorus** (2:35)

I have become comfortably numb

Asus4 Asus2 A G/B Cadd9 G D

Gtr. 2 plays Rhy. Fig. 2 (see bar 23)



Bass plays Bass Fig. 3 simile (see previous page)

pitch: A

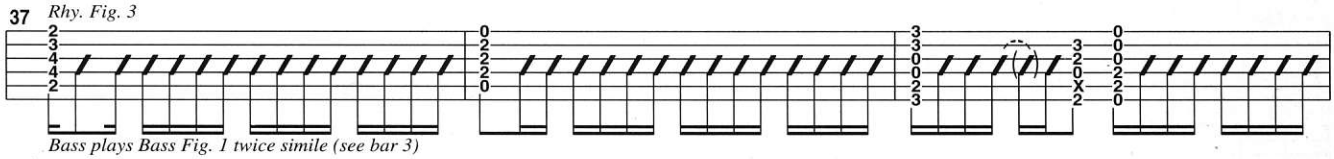
G **2nd Verse** (2:47)

Okay (okay okay) just a little pin prick There'll be no more ah but you may

Bm A G D/F♯ Em

Gtr. 2

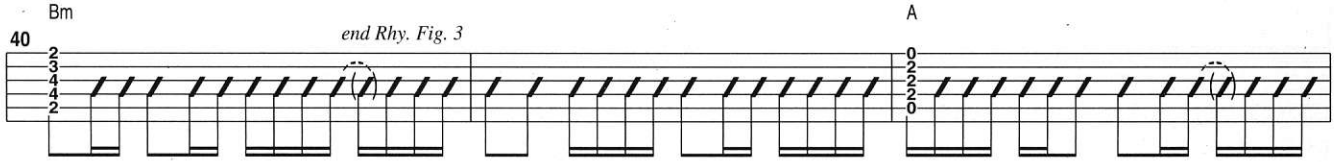
Rhy. Fig. 3



Bass plays Bass Fig. 1 twice simile (see bar 3)

feel a little sick Can you stand up (stand up stand up) I do believe it's working Good That'll keep you

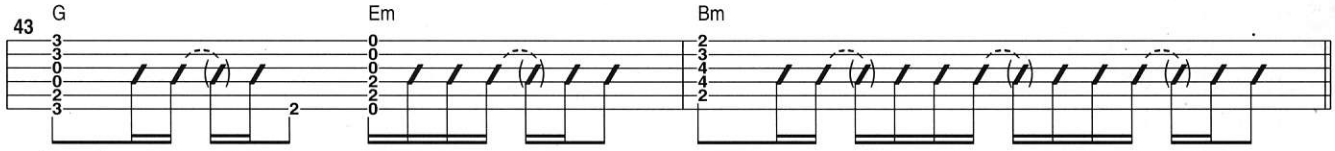
Bm A



go back to **C** *Pre-chorus*

going through the show Come on it's time to go

G Em Bm



H (4:25)

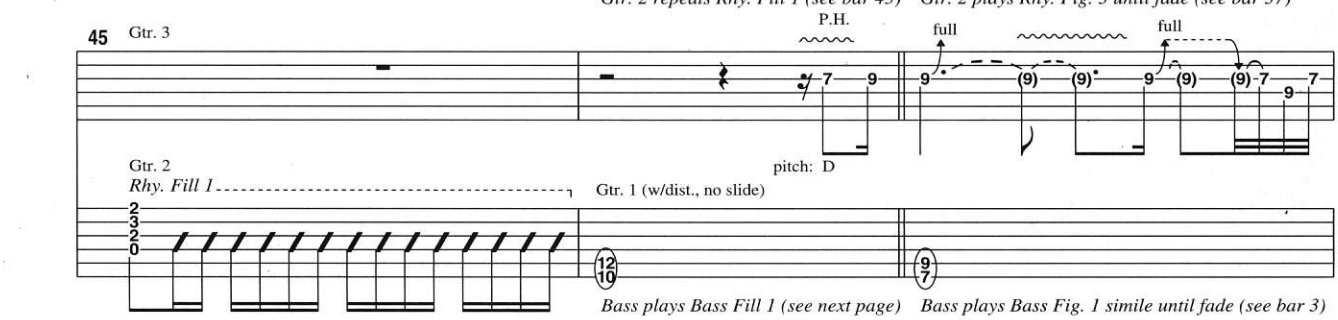
numb

D

I **Outro Guitar Solo** (4:32)

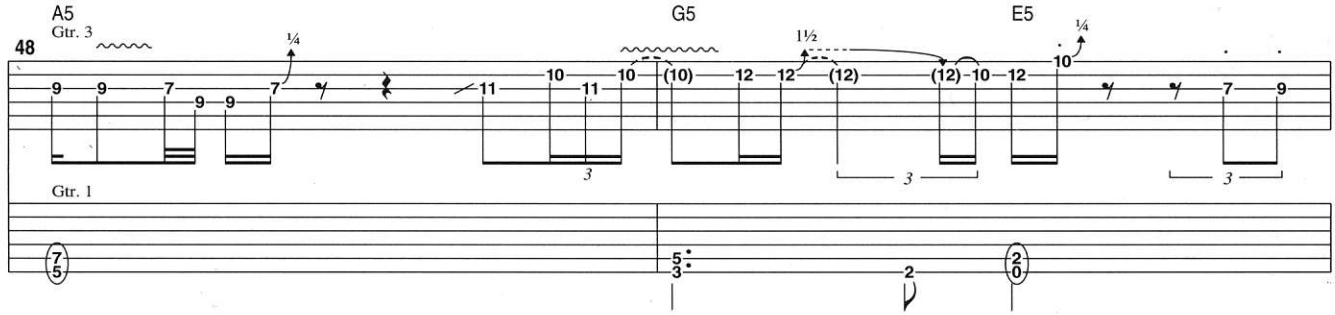
D5 B5

Gtr. 2 repeats Rhy. Fill 1 (see bar 45) *Gtr. 2 plays Rhy. Fig. 3 until fade (see bar 37)*

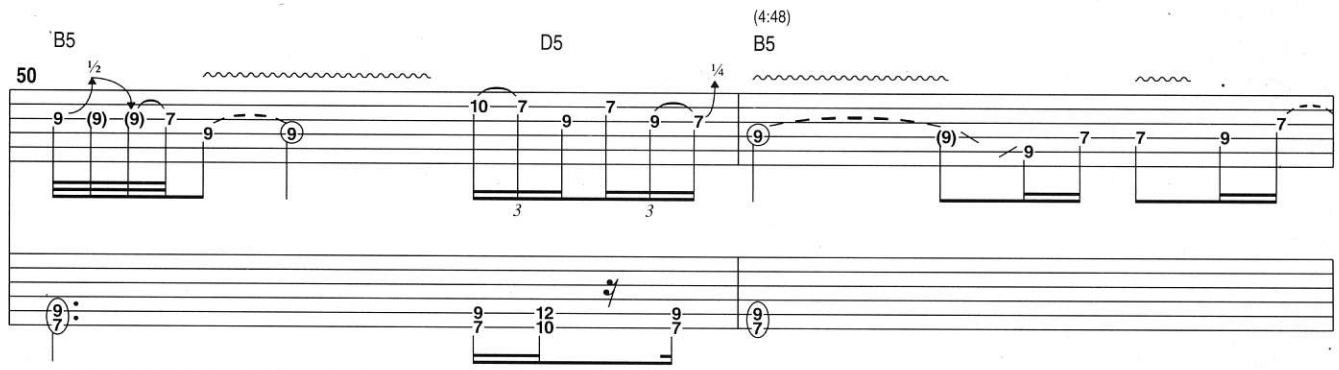


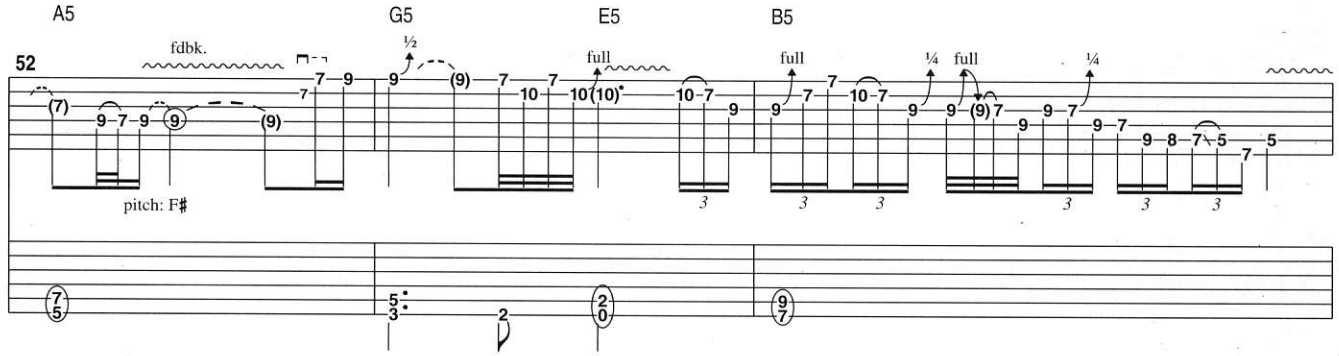
Bass plays Bass Fill 1 (see next page) *Bass plays Bass Fig. 1 simile until fade (see bar 3)*

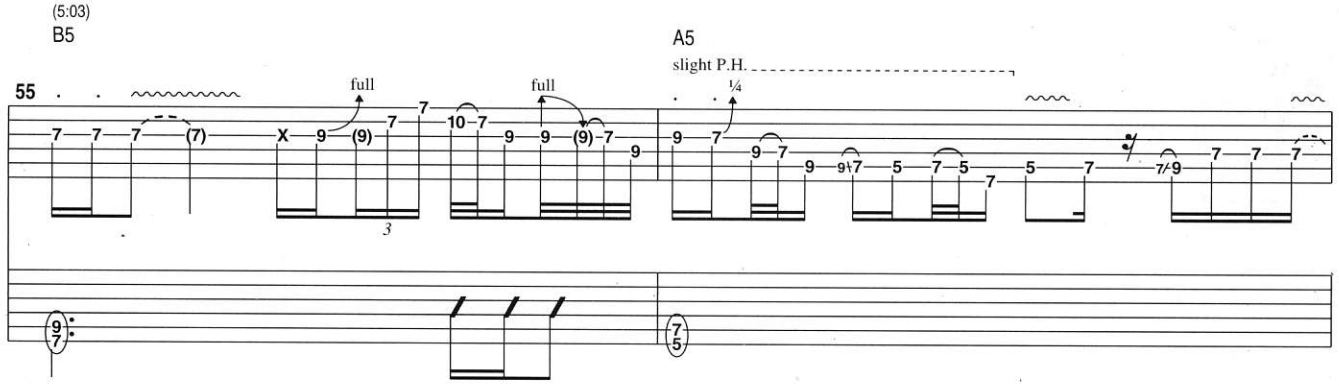
A5 G5 E5

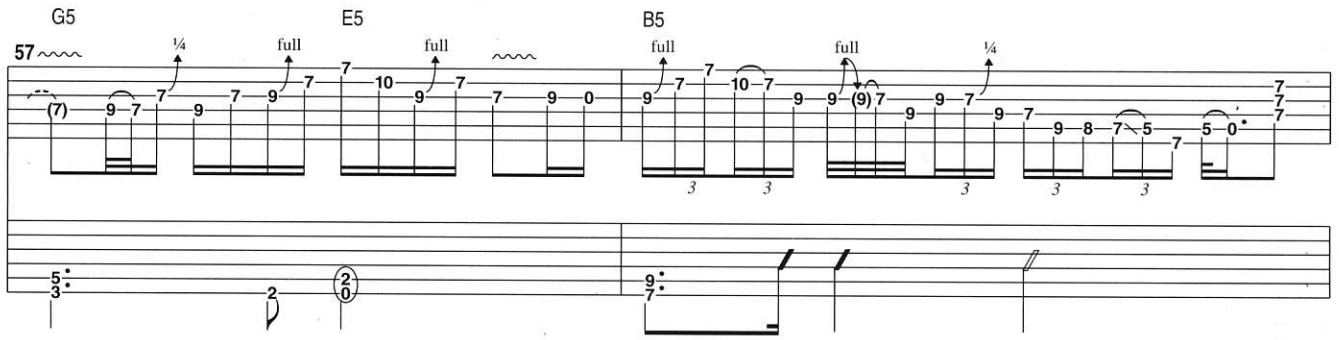


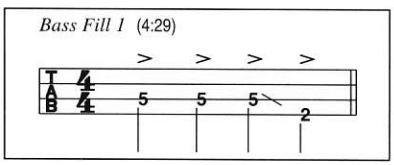
"COMFORTABLY NUMB"

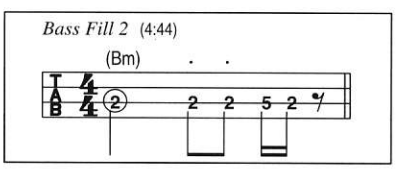


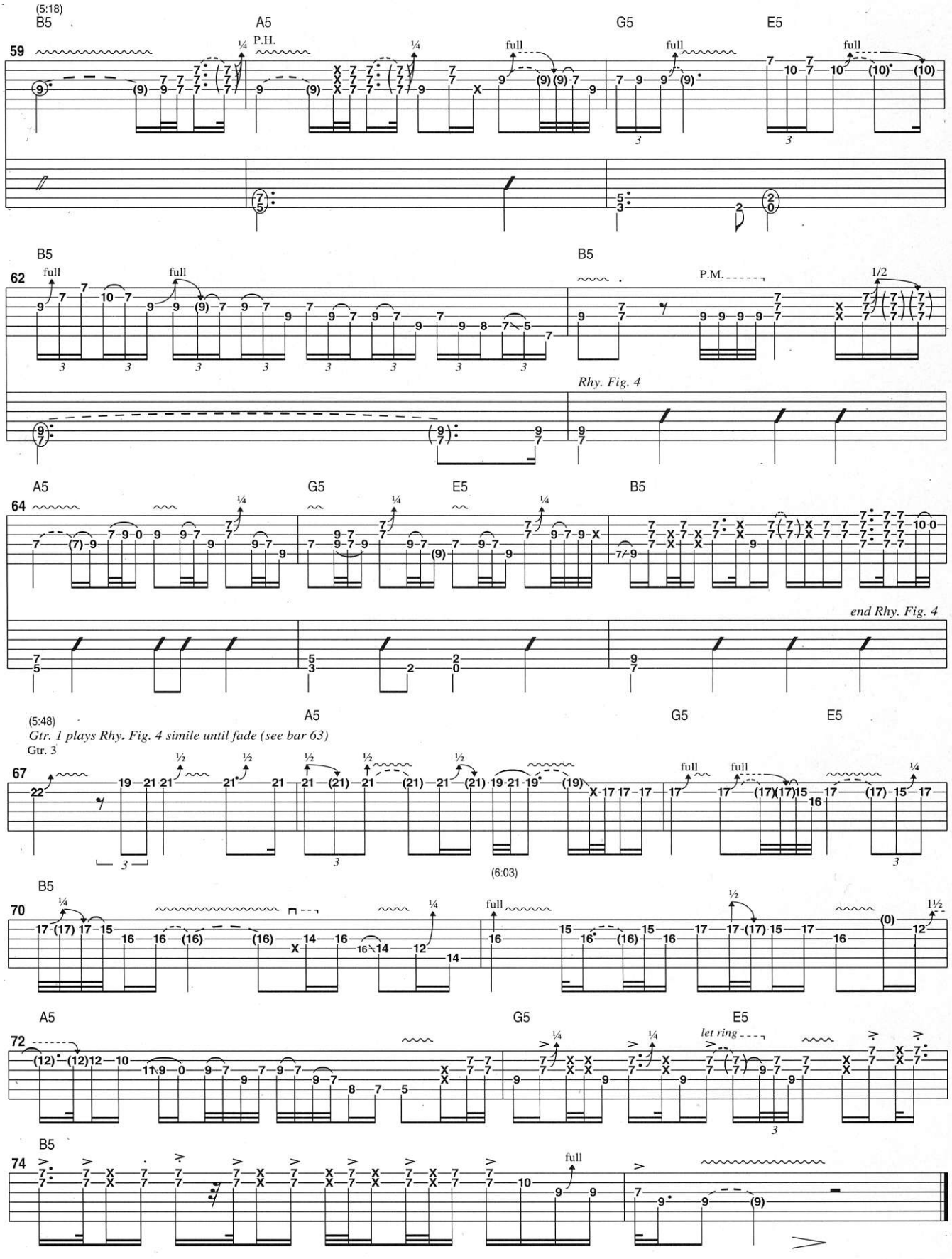








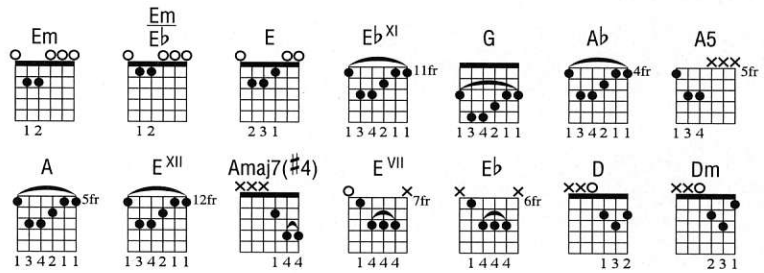



(5:18)
B5
A5
G5
E5
59
P.H.
full
B5
B5
62
full
P.M.
1/2
Rhy. Fig. 4
A5
G5
E5
B5
64
end Rhy. Fig. 4
(5:48)
A5
G5
E5
Gtr. 1 plays Rhy. Fig. 4 simile until fade (see bar 63)
Gtr. 3
67
(6:03)
B5
70
A5
G5
E5
72
let ring
B5
74
full

"ASTRONOMY DOMINE"

As heard on ***The Piper at the Gates of Dawn*** (CAPITOL)

Words and Music by SYD BARRETT • Transcribed by JEFF PERRIN



A **Intro** (0:08)

Moderately ♩ = 84

w/radio "chatter"

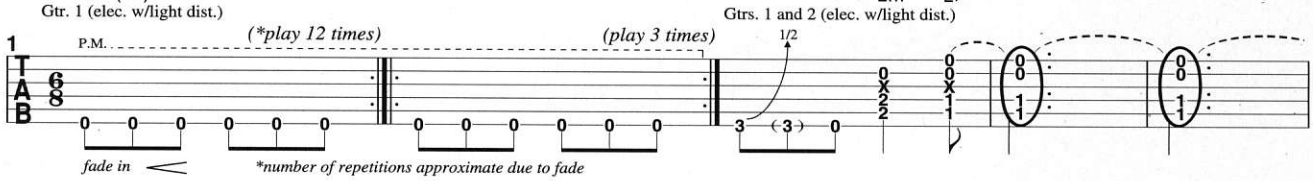
N.C.(E5)

Gtr. 1 (elec. w/light dist.)

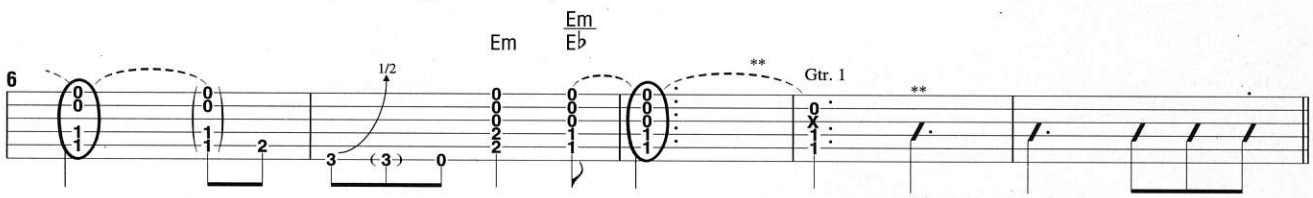
drums enter (0:26)

Em Em/E♭

Gtrs. 1 and 2 (elec. w/light dist.)



*number of repetitions approximate due to fade



**repeat previous chord

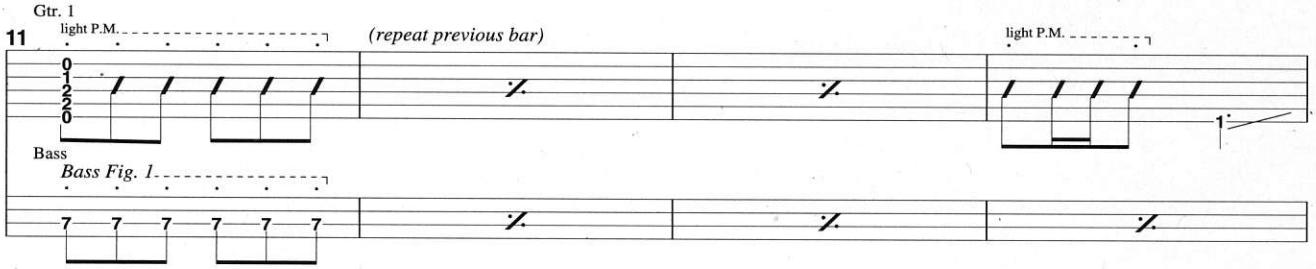
Gtr. 2 holds chord until **B

B **1st Verse** (0:42)

Lime and limpid green the second scene the fights between the blue you

E

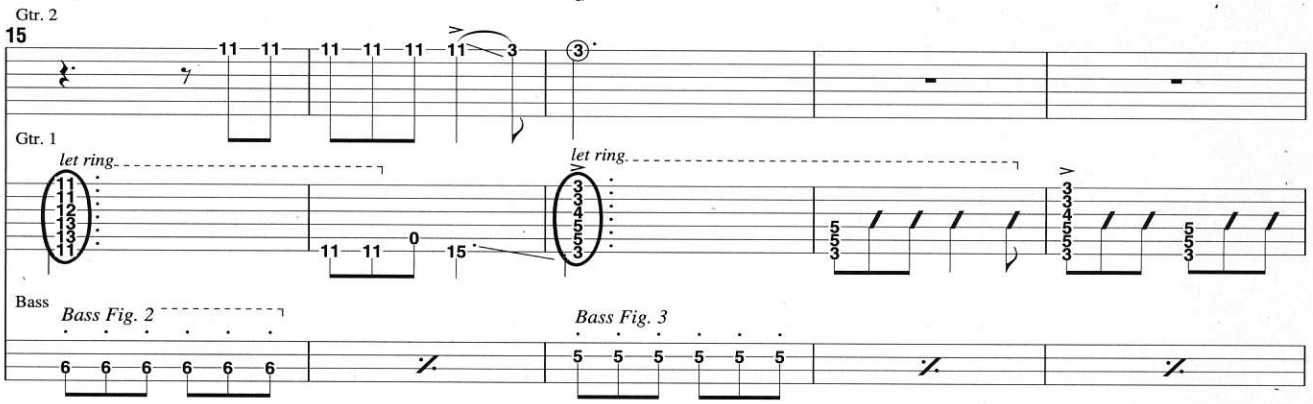
Gtr. 1



once knew Floating down the sound resounds around the icy

E♭ G

Gtr. 2



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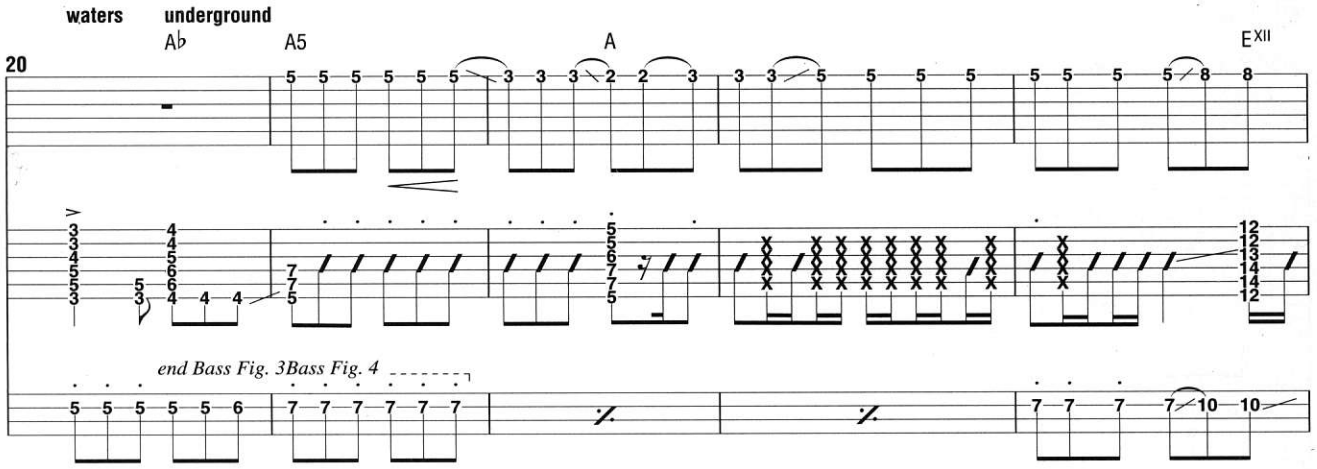
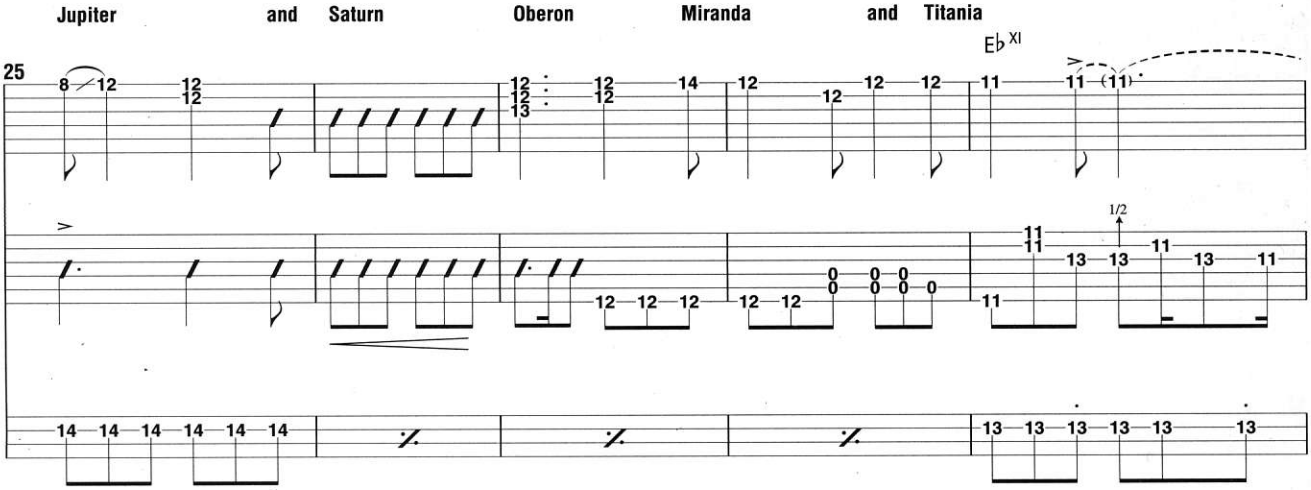
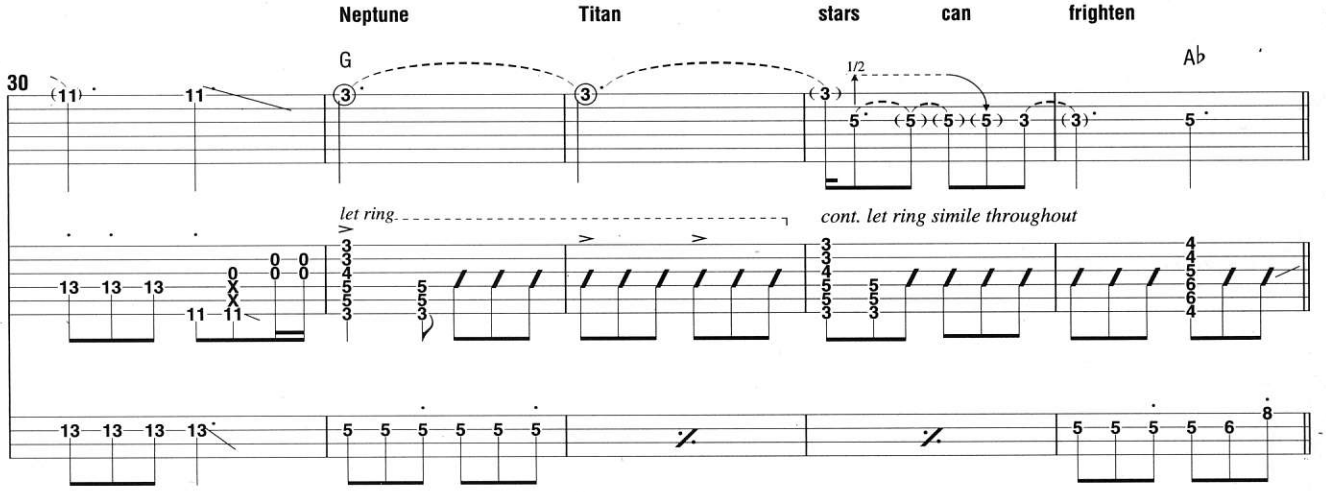
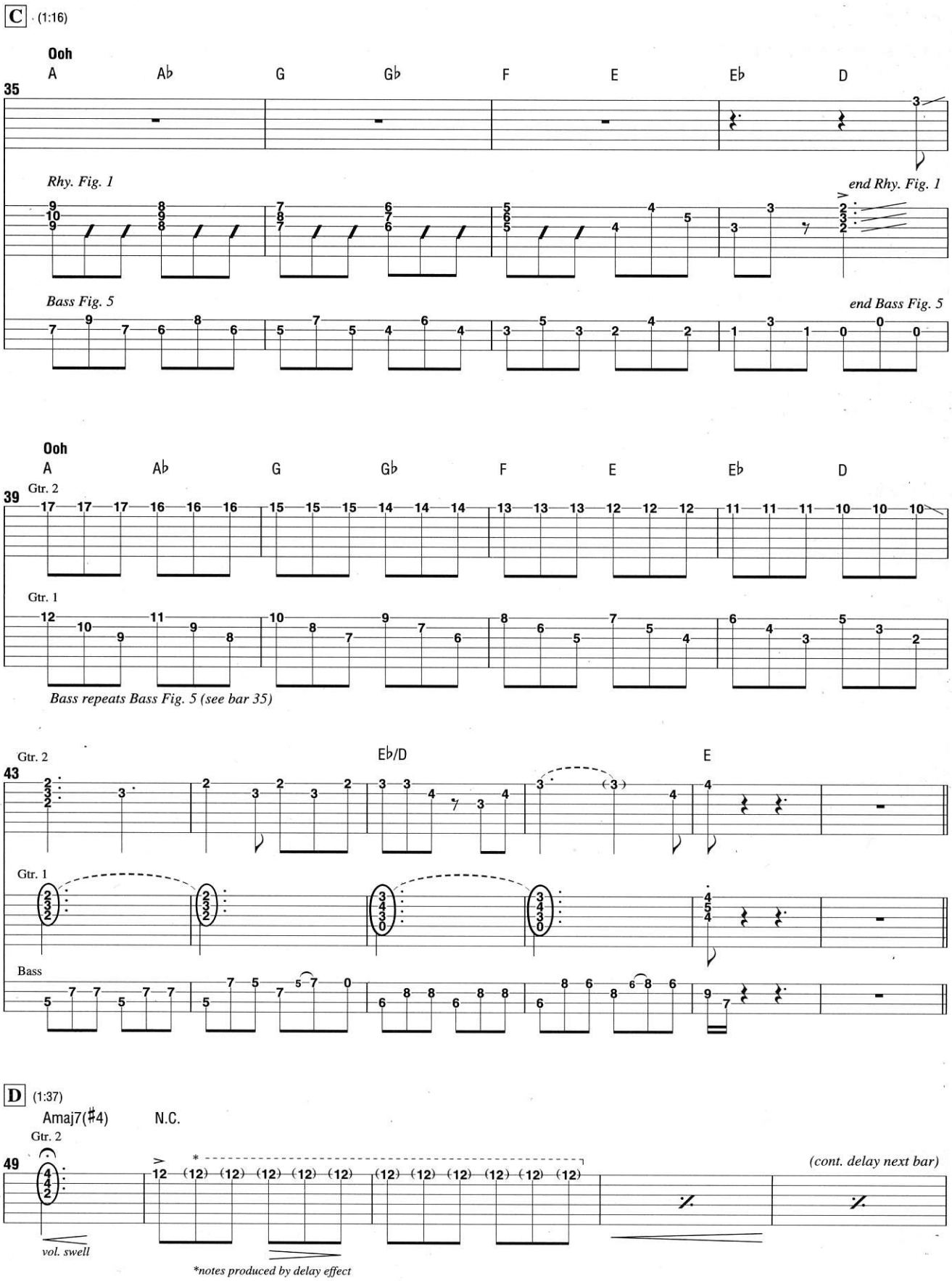
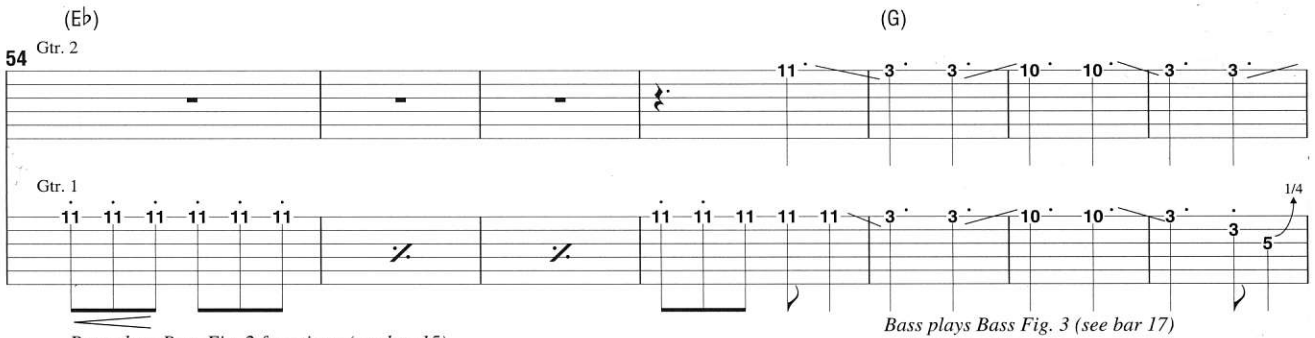

waters underground
A♭
A5
A
E XII
20
end Bass Fig. 3Bass Fig. 4


Jupiter and Saturn Oberon Miranda and Titania
E♭ XI
25
1/2


Neptune Titan stars can frighten
G
A♭
30
1/2
let ring.
cont. let ring simile throughout

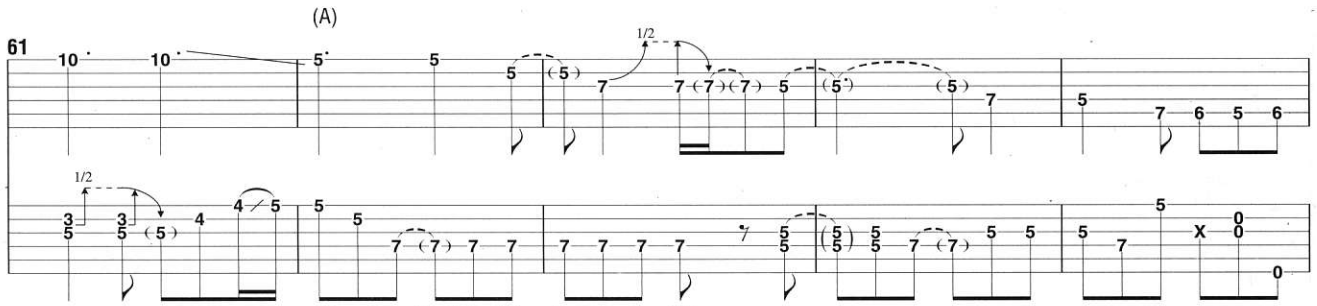
"ASTRONOMY DOMINE"



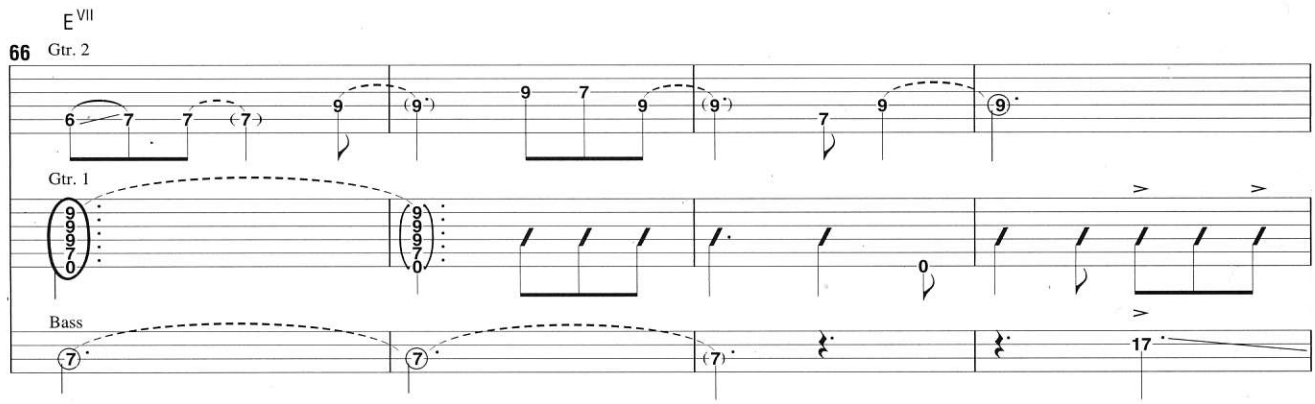


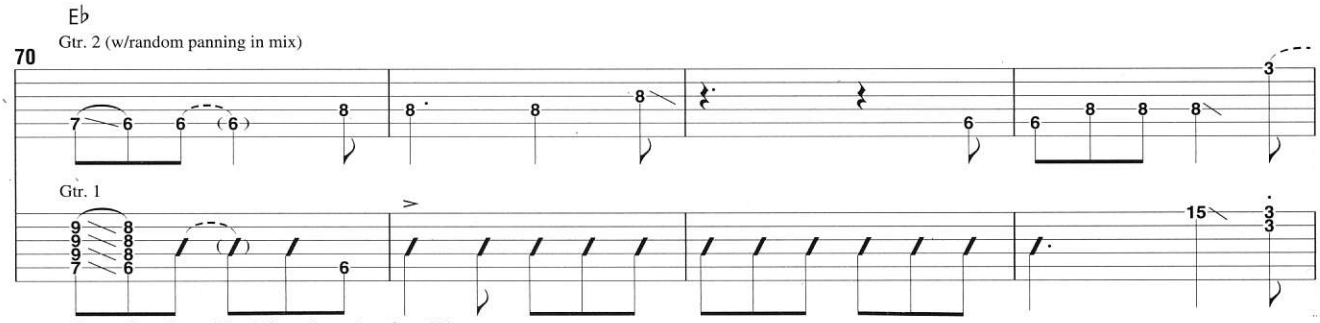
Bass plays Bass Fig. 2 four times (see bar 15)

Bass plays Bass Fig. 3 (see bar 17)



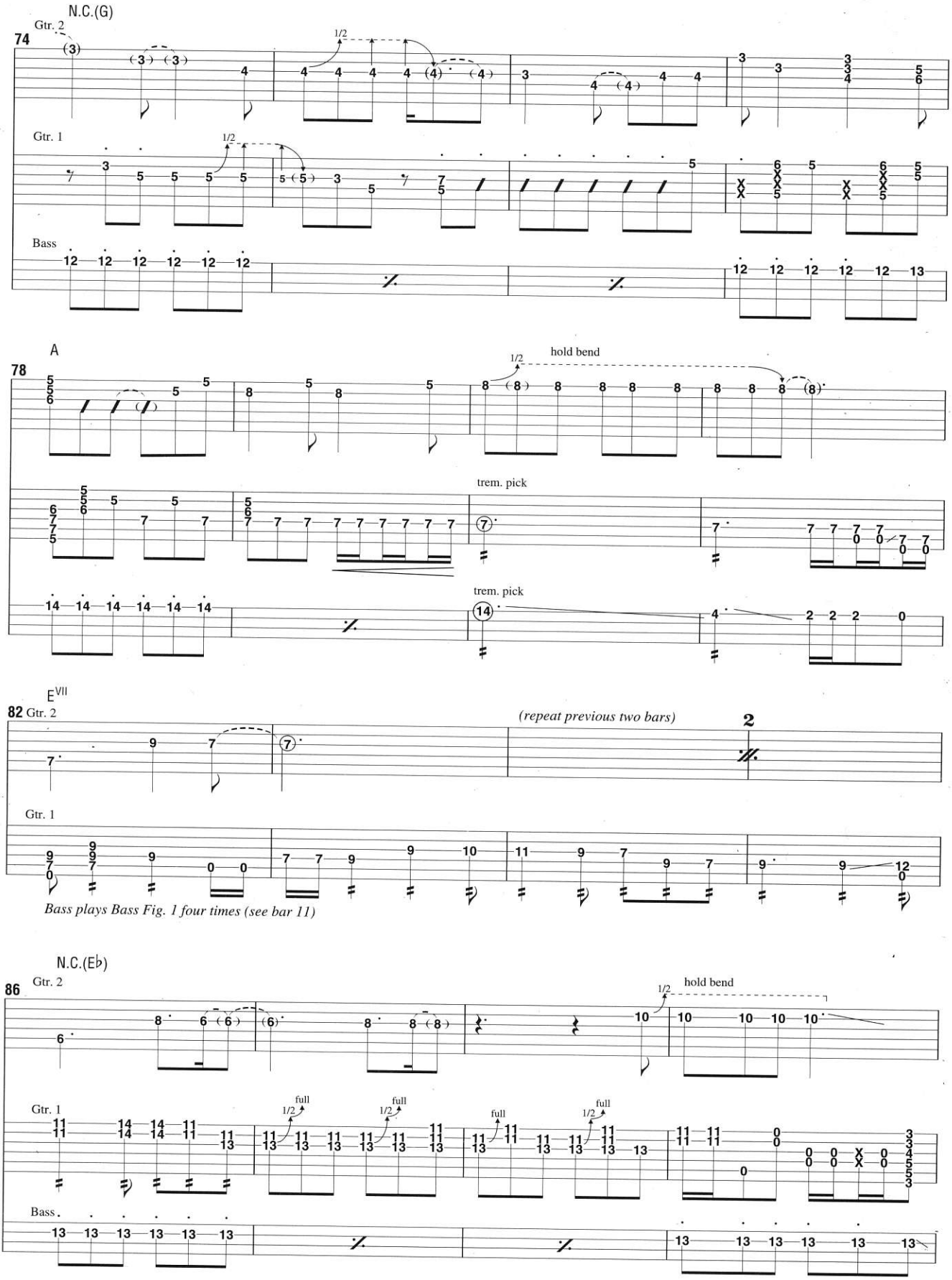
Bass plays Bass Fig. 4 four times (see bar 21)

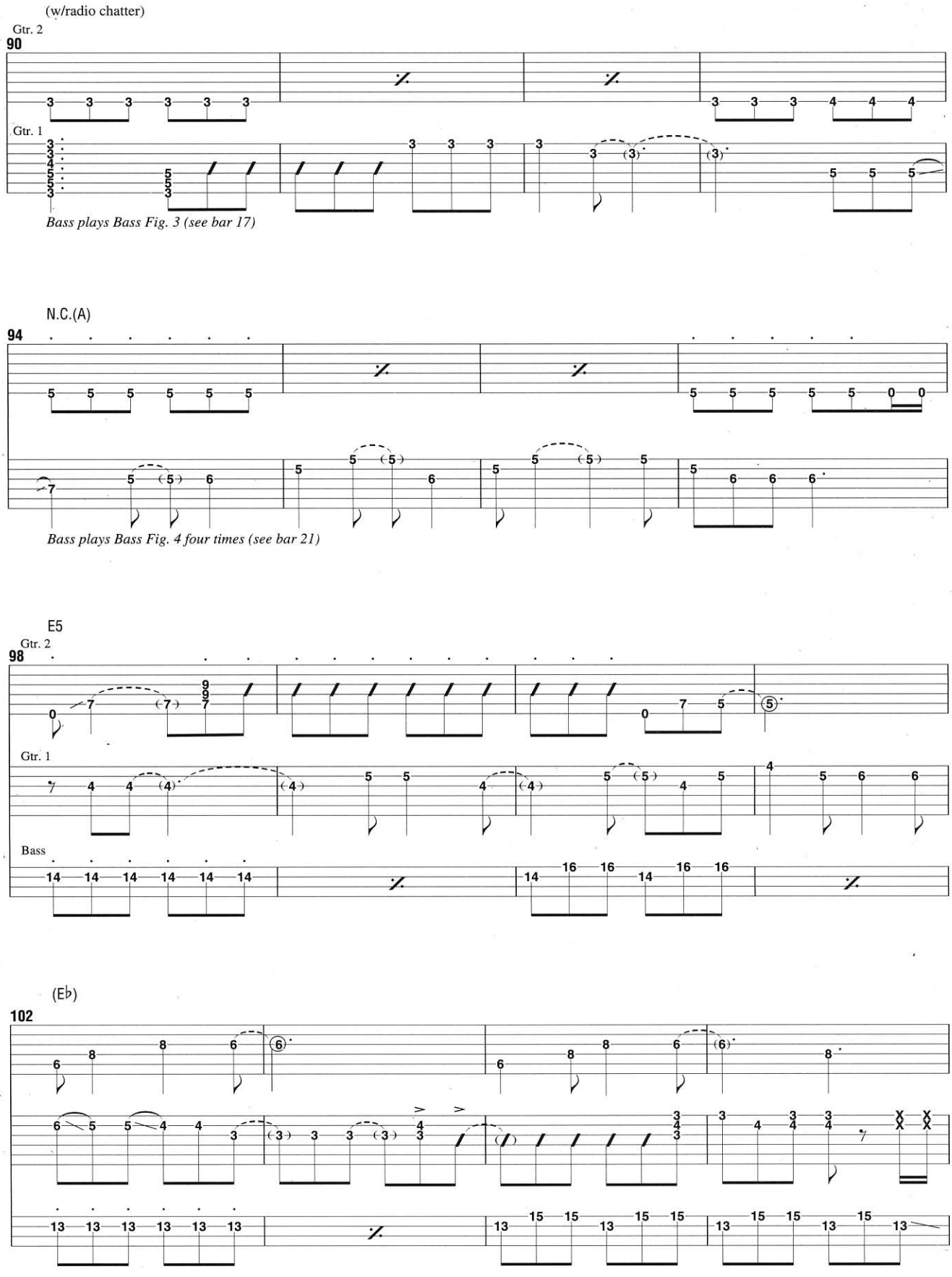




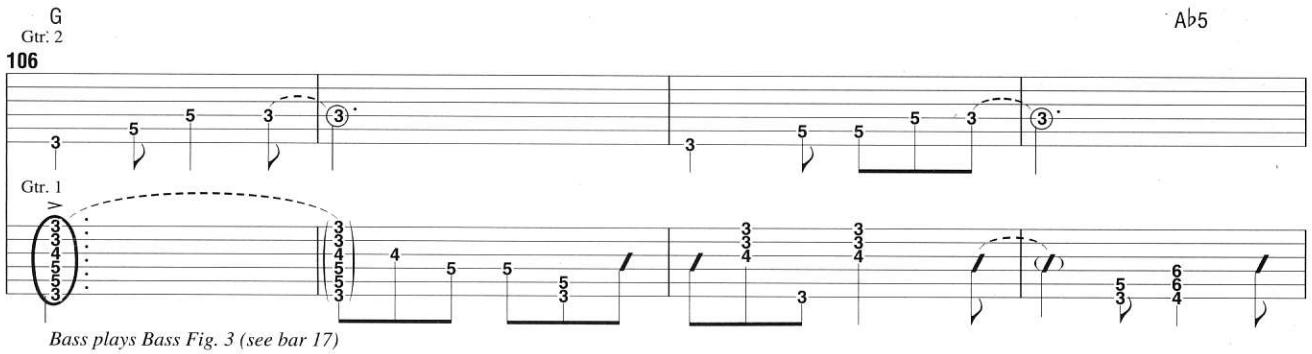
Bass plays Bass Fig. 2 four times (see bar 15)

"ASTRONOMY DOMINE"

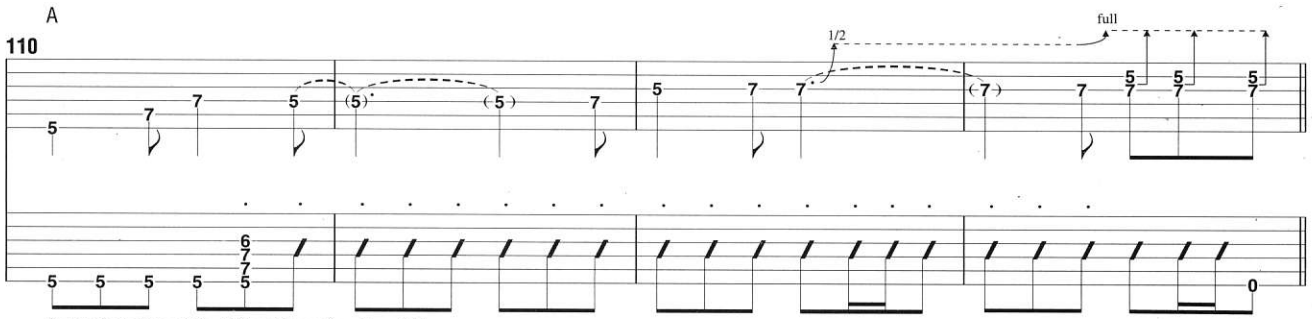



(w/radio chatter)
Gtr. 2
90
Gtr. 1
Bass plays Bass Fig. 3 (see bar 17)
N.C.(A)
94
Bass plays Bass Fig. 4 four times (see bar 21)
E5
Gtr. 2
98
Gtr. 1
Bass
(E♭)
102

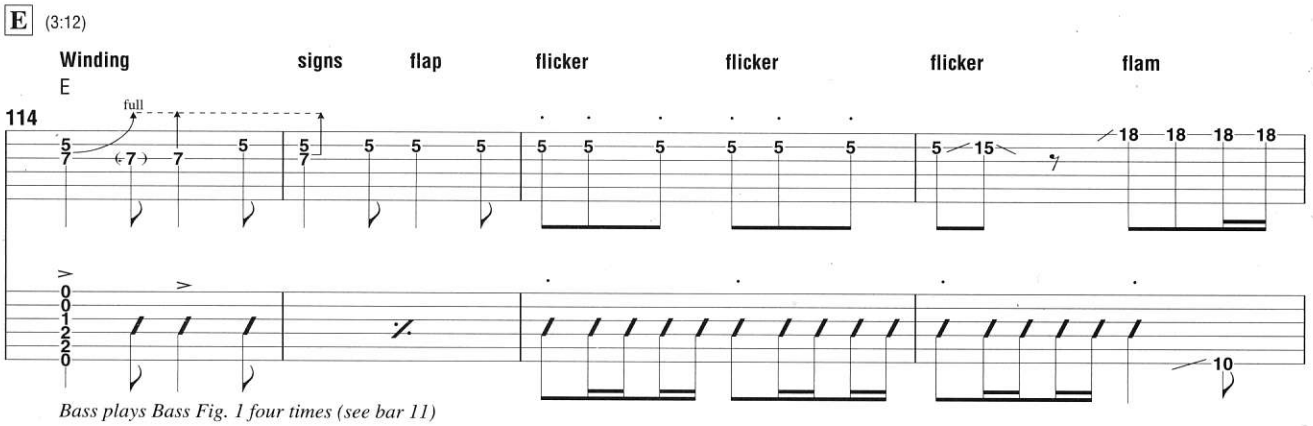
"ASTRONOMY DOMINE"



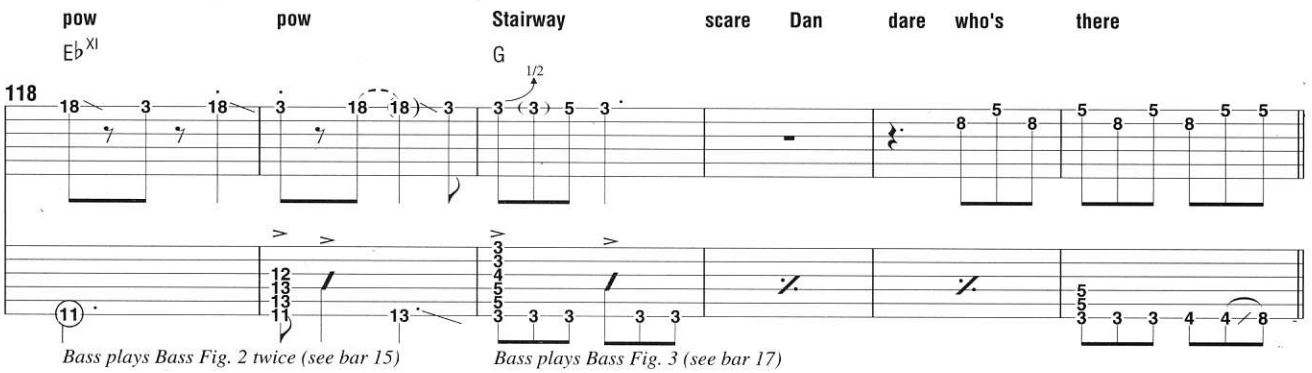
Bass plays Bass Fig. 3 (see bar 17)



Bass plays Bass Fig. 4 four times (see bar 21)



Bass plays Bass Fig. 1 four times (see bar 11)



Bass plays Bass Fig. 2 twice (see bar 15)

Bass plays Bass Fig. 3 (see bar 17)

F (3:27)

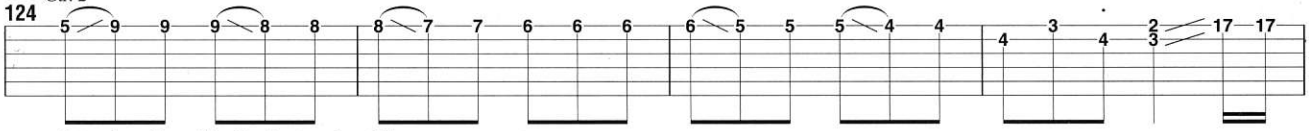
Ooh

A Ab G Gb F E Eb D

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 35)

Gtr. 2

124



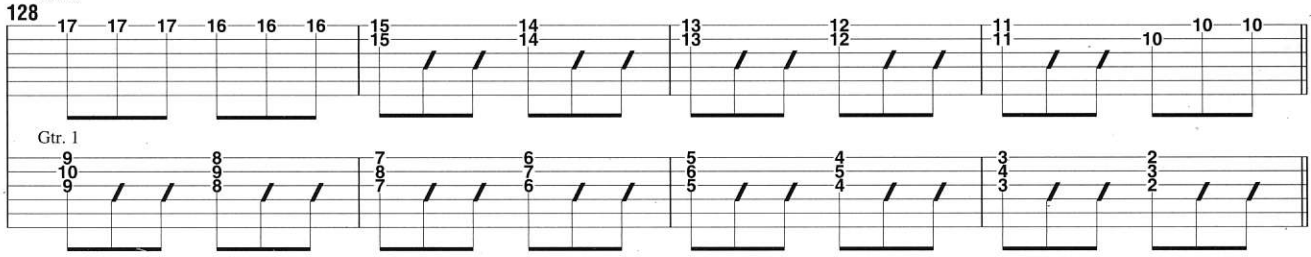
Bass plays Bass Fig. 5 twice (see bar 35)

Ooh

A Ab G Gb F E Eb D

Gtr. 2

128



Gtr. 1

G **Outro** (3:38)

Lime	**and**	**limpid**	**green**	**the**	**sound**	**surrounds**	
	the	**icy**	**waters**		**under**		
Lime	**and**	**limpid**	**green**	**the**	**sound**	**surrounds**	
	the	**icy**	**waters**		**underground**		
D			Dm				D

Gtr. 2 substitutes Fill 1 first time (see below)

Gtr. 2

132

(lowered in mix) *(play 4 times)*

Gtr. 1

let ring throughout *(play 4 times)*

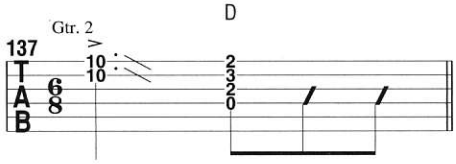
Bass *(play 4 times)*

Fill 1 (3:38)

D

Gtr. 2

137



"WISH YOU WERE HERE"

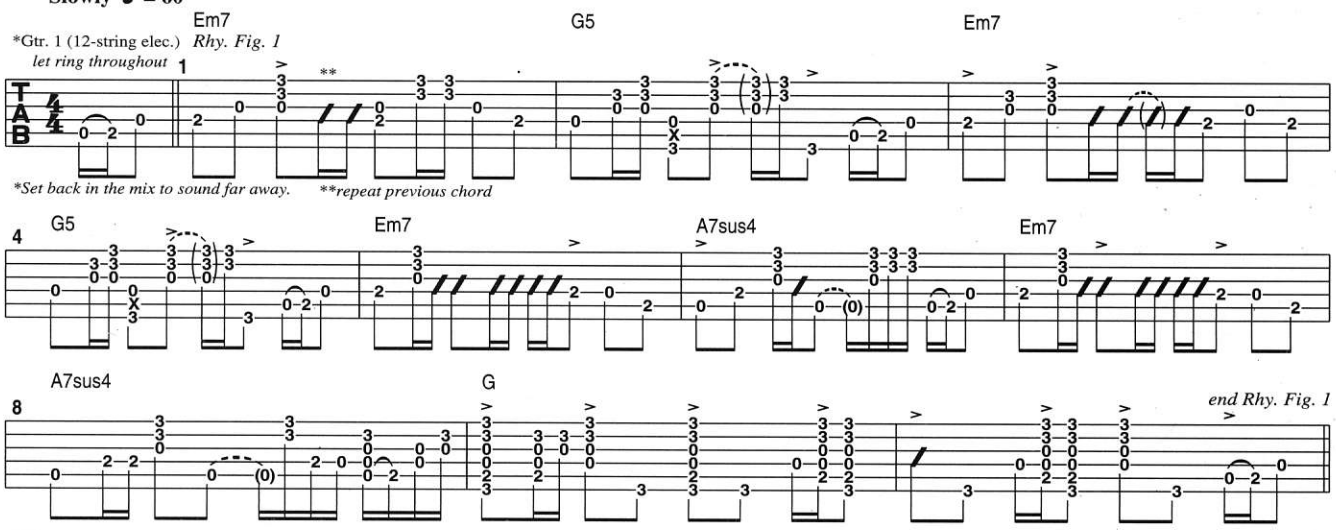
As heard on ***Wish You Were Here*** (CAPITOL)

Words and Music by ROGER WATERS and DAVID GILMOUR • Transcribed by KENN CHIPKIN and ANDY ALEDORT

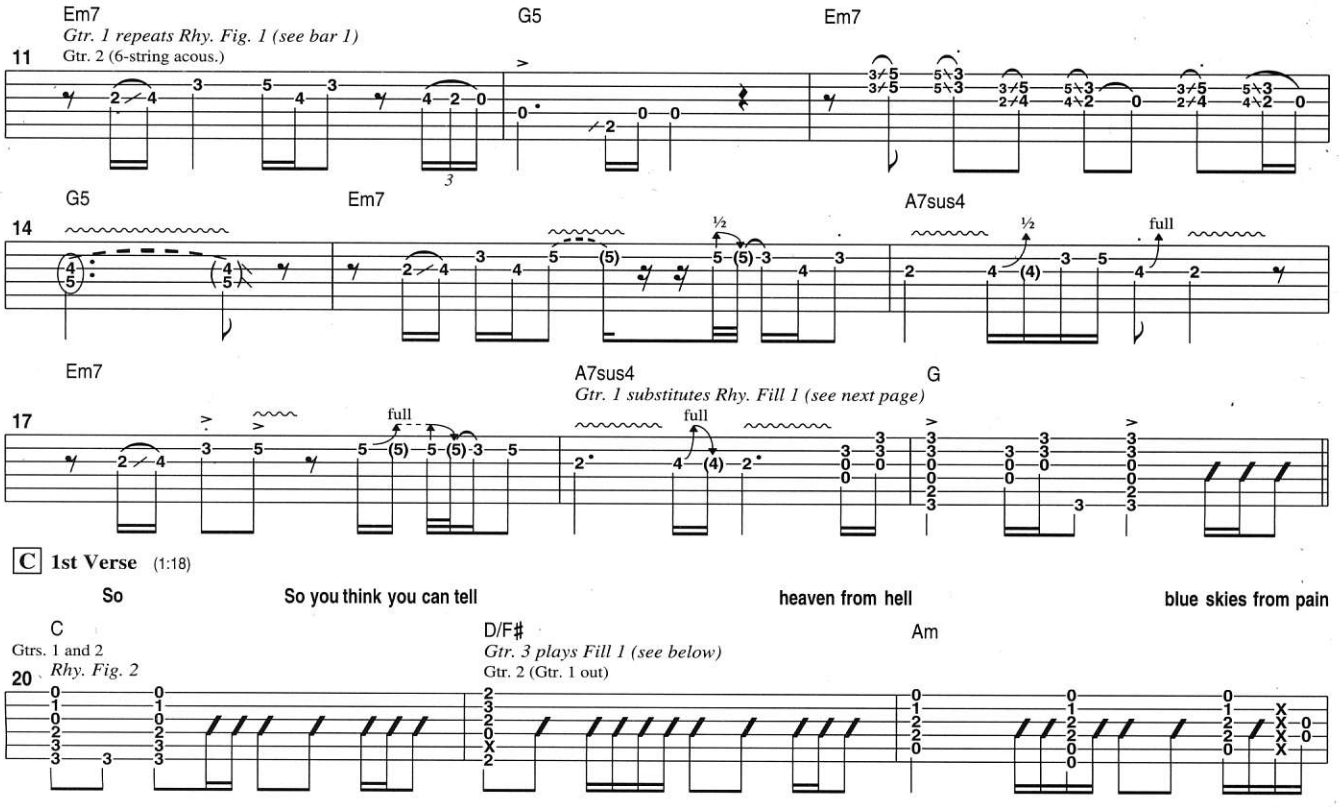
Gtrs. 1 and 2 are in standard tuning (low to high: E A D G B E).
Gtrs. 3 and 4 are in open G tuning (low to high: D G D G B D).
Bass is in standard tuning (low to high): E A D G.

A Intro (0:01)

Slowly ♩ = 60



B 1st Guitar Solo (0:41)



C 1st Verse (1:18)

So — So you think you can tell — heaven from hell — blue skies from pain

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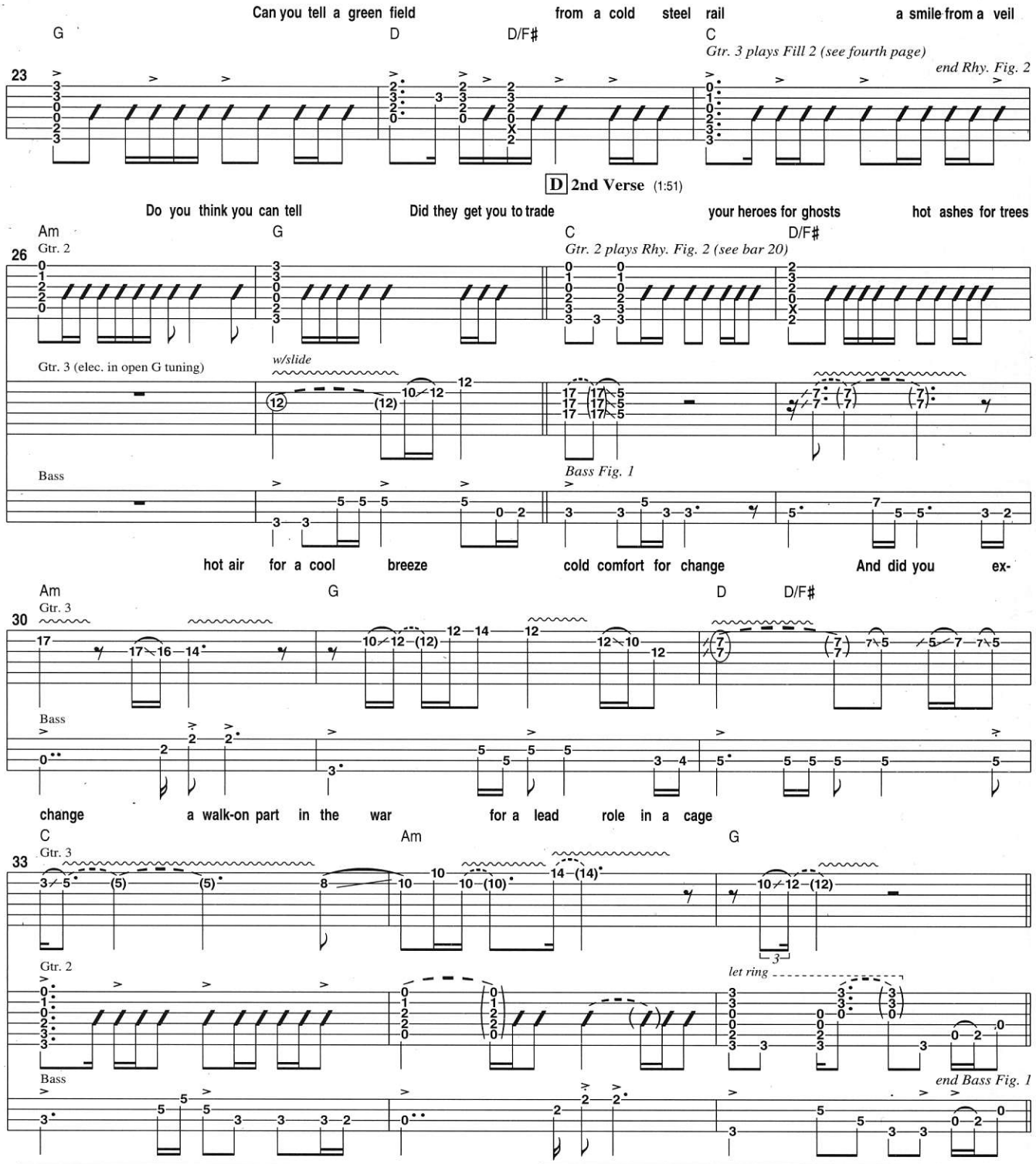
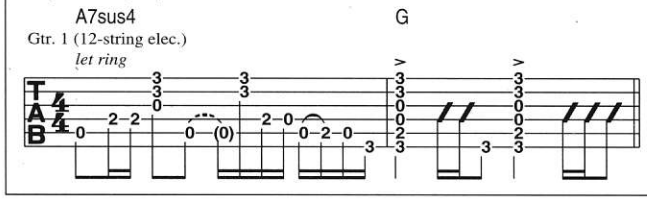
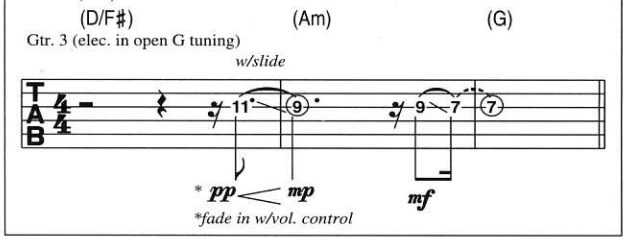


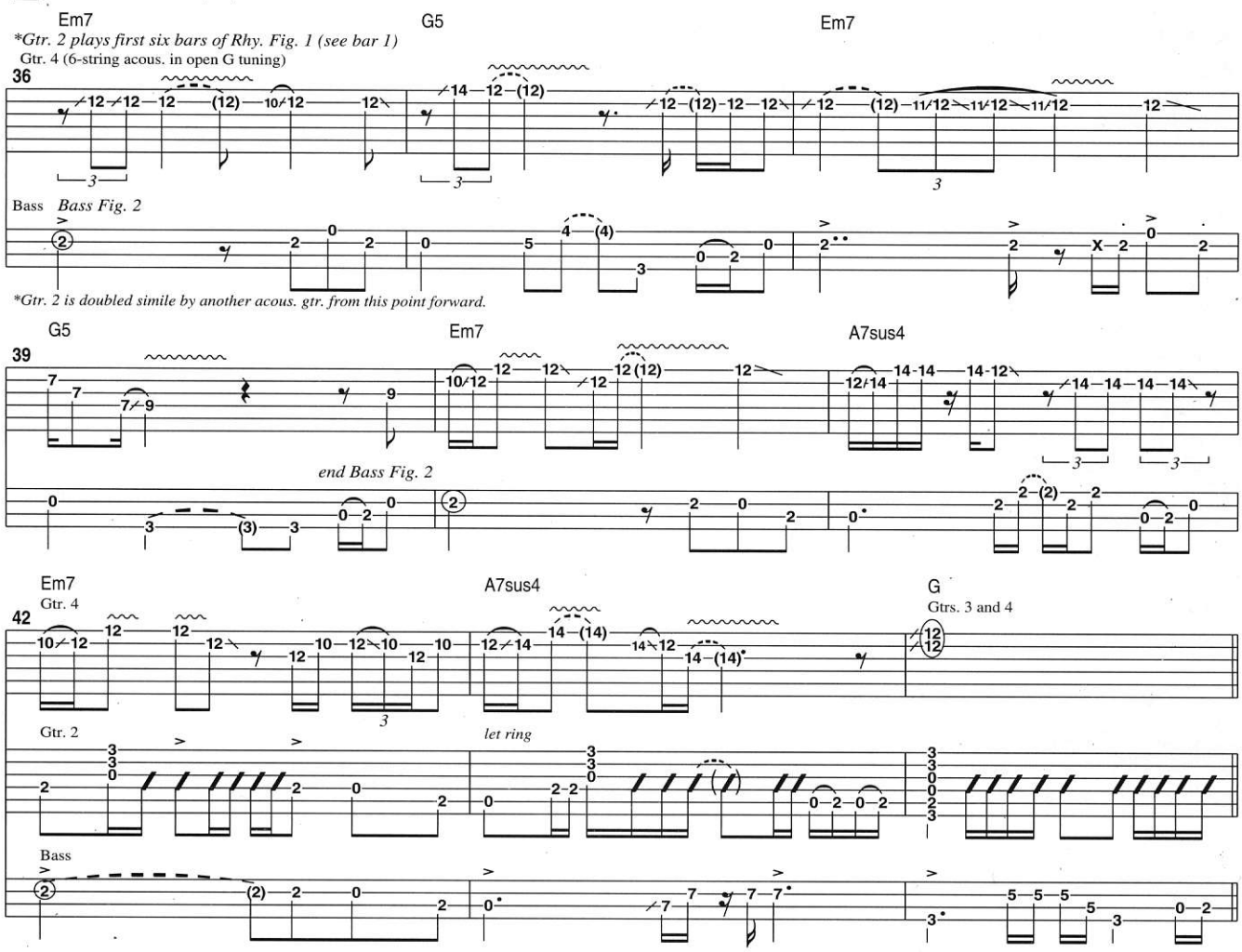
Rhy. Fill 1 (1:09)



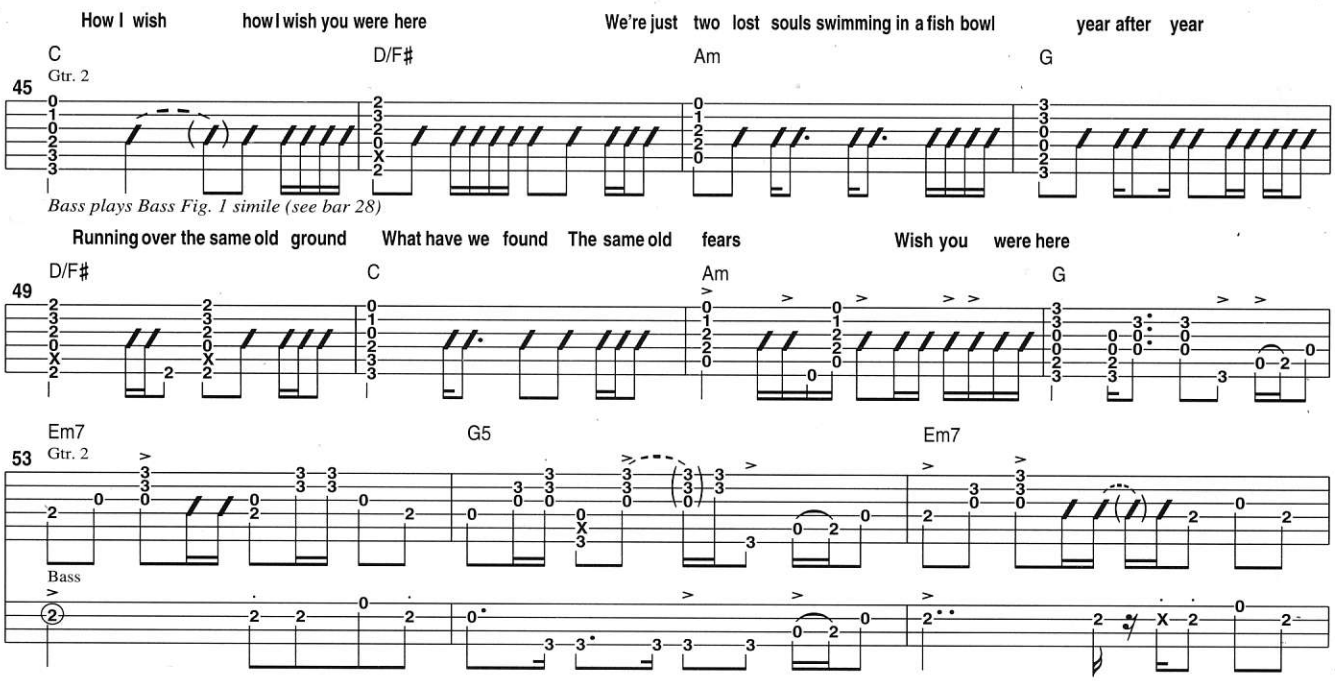
Fill 1 (1:22)

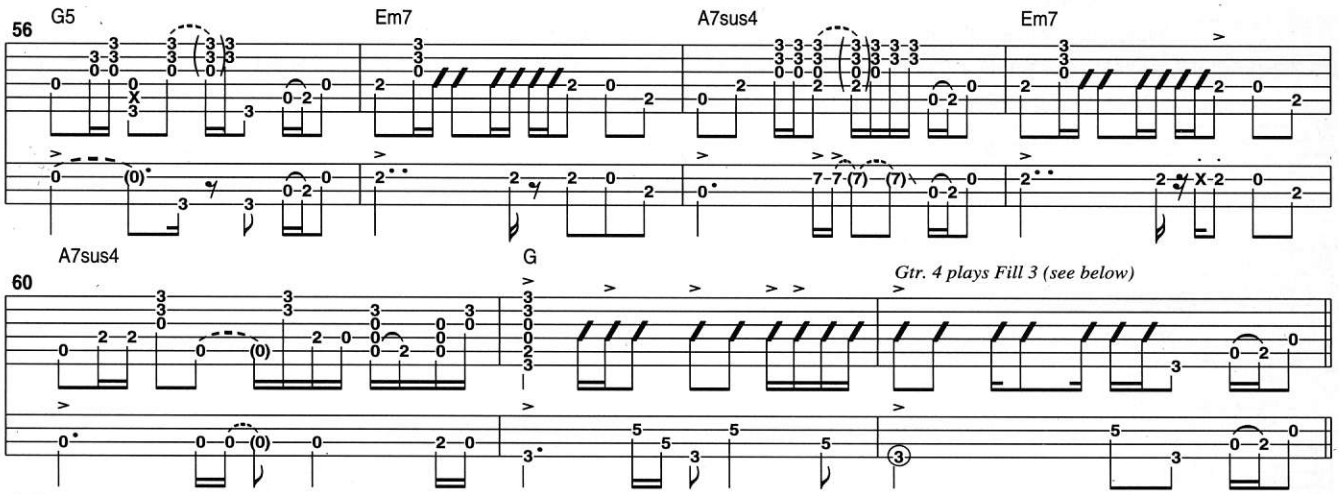


E **2nd Guitar Solo** (2:24)

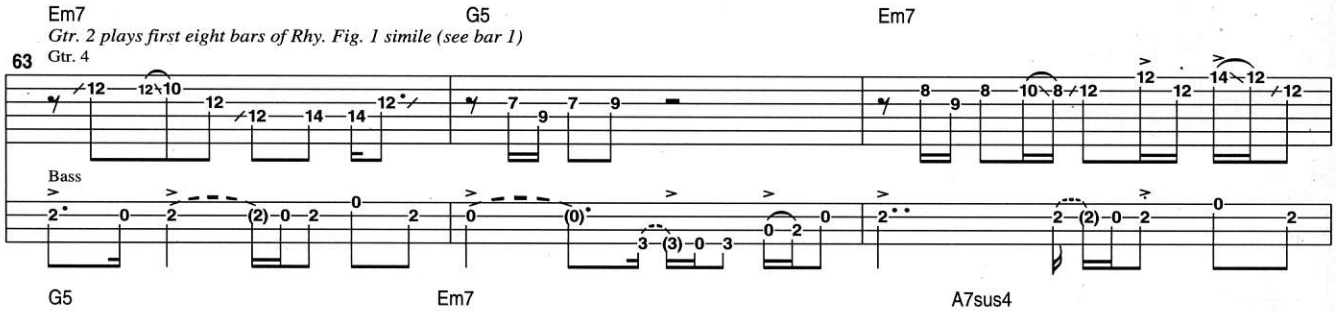


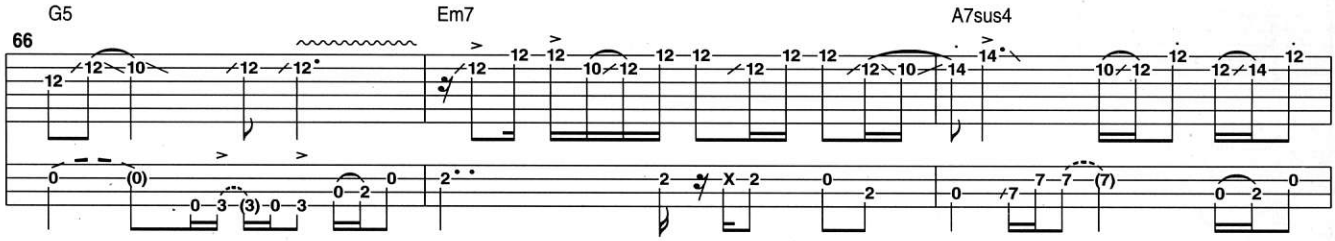
F **3rd Verse** (2:59)



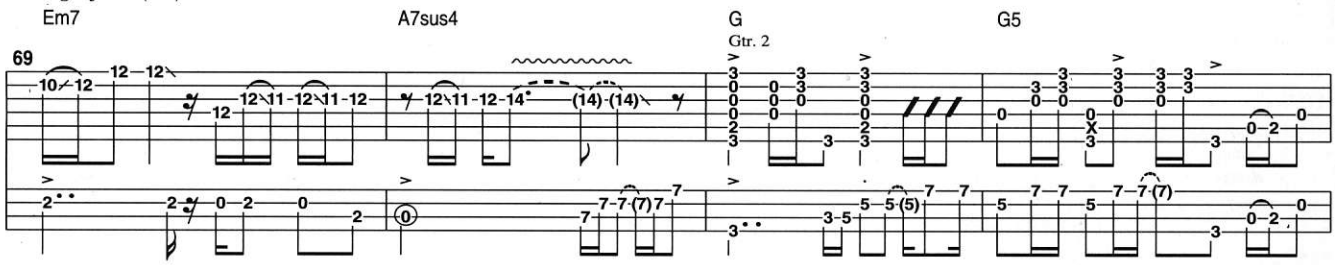


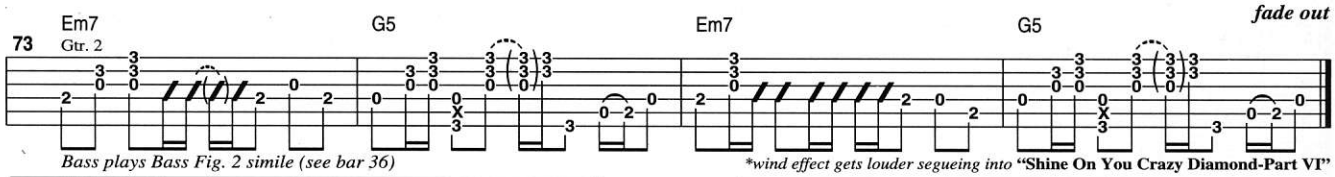
G Outro Guitar Solo (4:10)





begin fade (5:07)

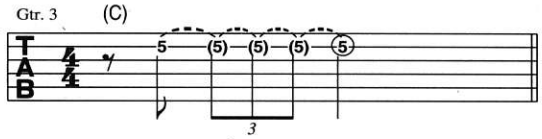




Bass plays Bass Fig. 2 simile (see bar 36)

wind effect gets louder segueing into* **"Shine On You Crazy Diamond-Part VI"

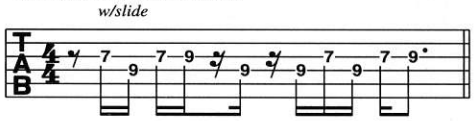
Fill 2 (1:39)
Gtr. 3 (C)



* *pp* < *mf* <<<

**Swell volume in specified rhythm.*

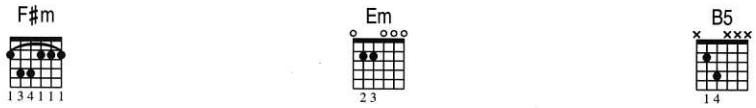
Fill 3 (4:06)
G
Gtr. 4 (acous. in open G tuning)
w/slide



"MONEY"

As heard on ***The Dark Side of the Moon*** (CAPITOL)

Words and Music by ROGER WATERS • Transcribed by DANNY BEGELMAN and MICHAEL DUCLOS



A **Intro** (0:12)

Moderately ♩ = 120

N.C.(Bm)

w/light P.M.

Riff A

(cash register sounds)

Gtr. 1(elec. w/light dist.)

mp

Bass *w/pick*

Bass Fig. 1

(repeat previous measure)

(0:26)

Gtr. 1 repeats Riff A four times (see bar 4)

Gtr. 2 (elec. w/light dist. and fast tremolo)

Gtr. 3 (elec. w/light dist.)

(repeat previous bar)

**repeat previous chord*

Bass plays Bass Fig. 1 four times (see bar 1)

B **Verse** (0:40, 1:21, 5:11)

1. Money get away Get a good job with more pay and you're okay Money
2. Money get back I'm all right Jack keep your hands off my stack
3. Money it's a crime Share it fairly but don't take a slice of my pie

Gtr. 2 (Bm)

Gtr. 1 plays Riff A eight times (see bar 4)

Gtr. 3

Bass *Bass Fig. 2*

end Bass Fig. 2

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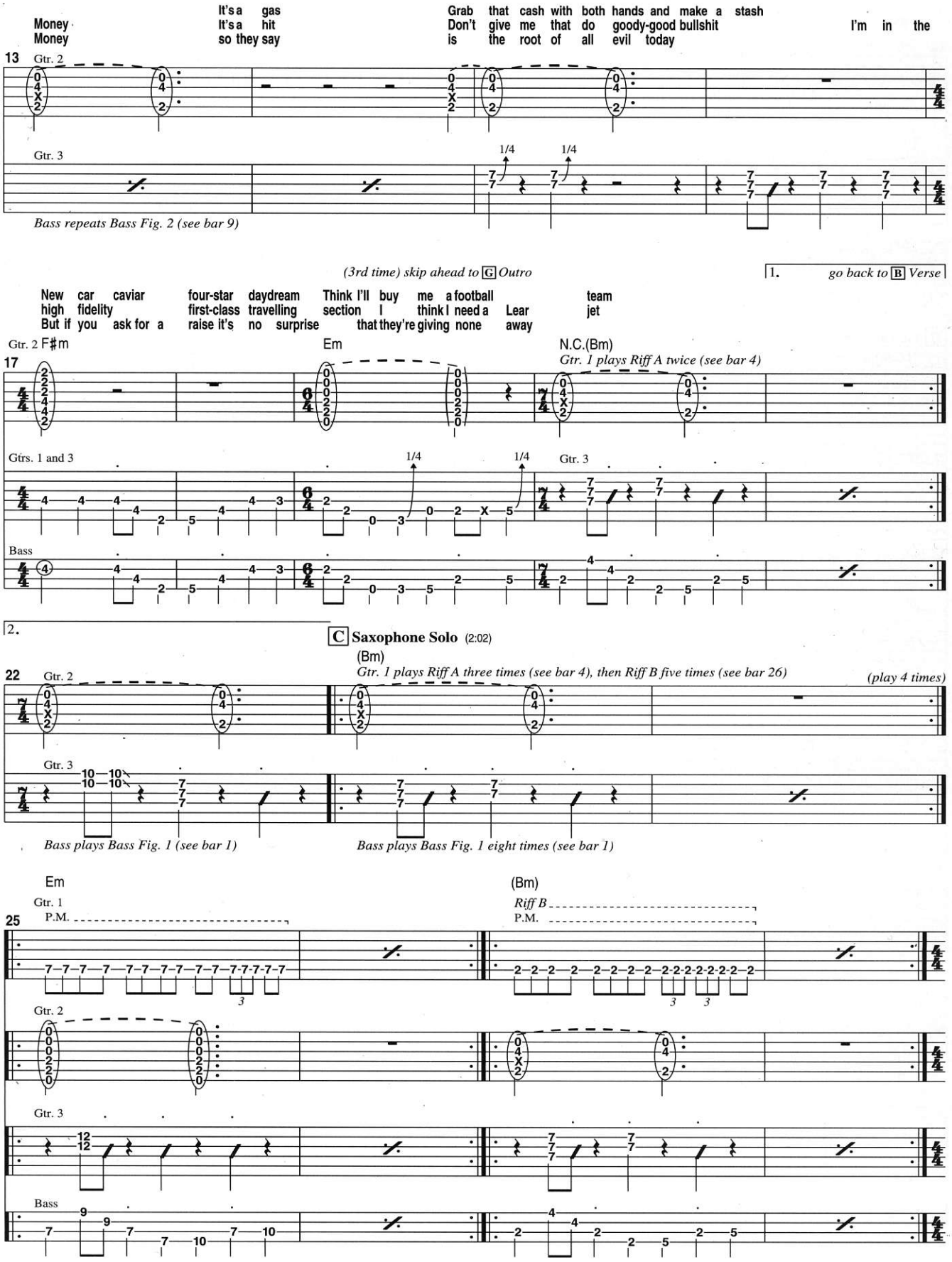
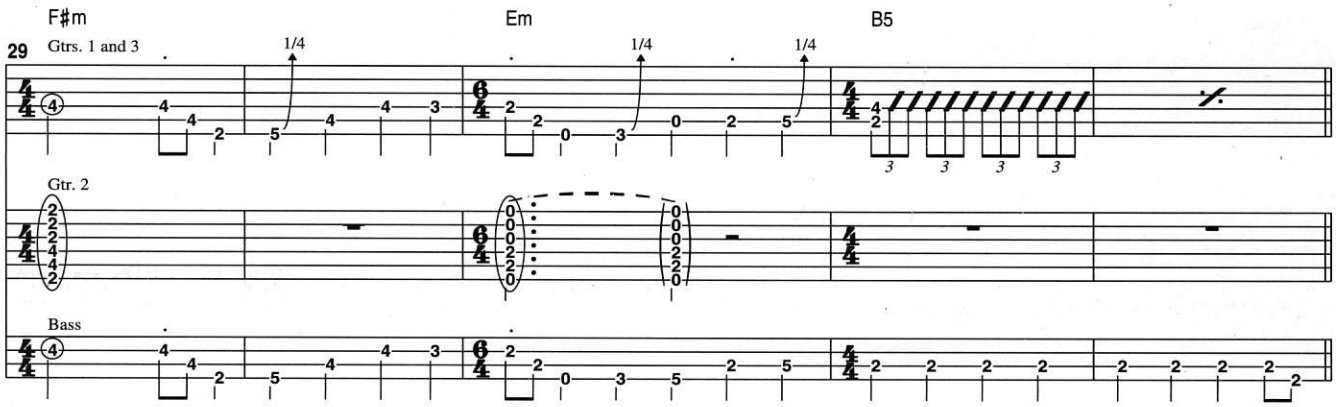
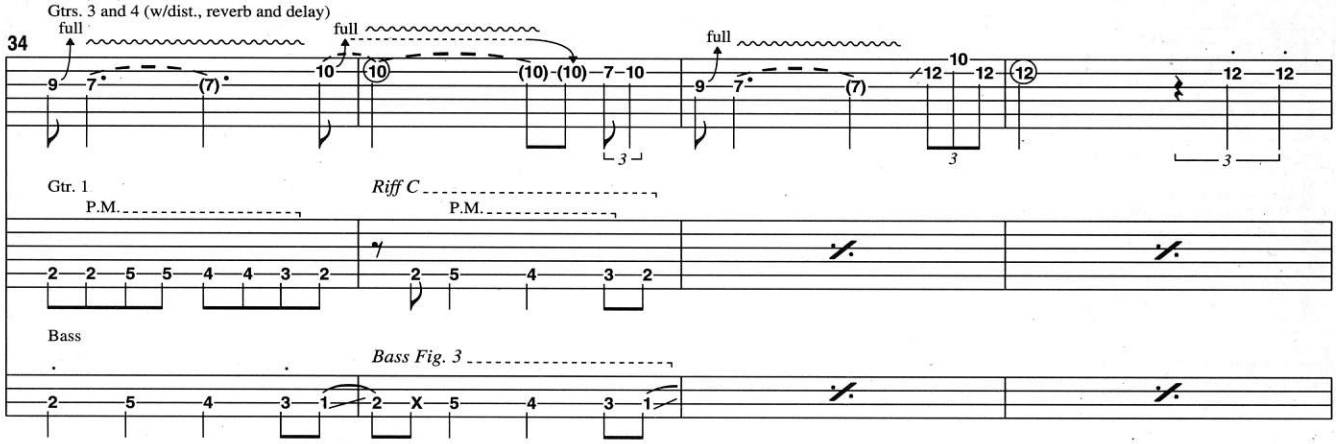
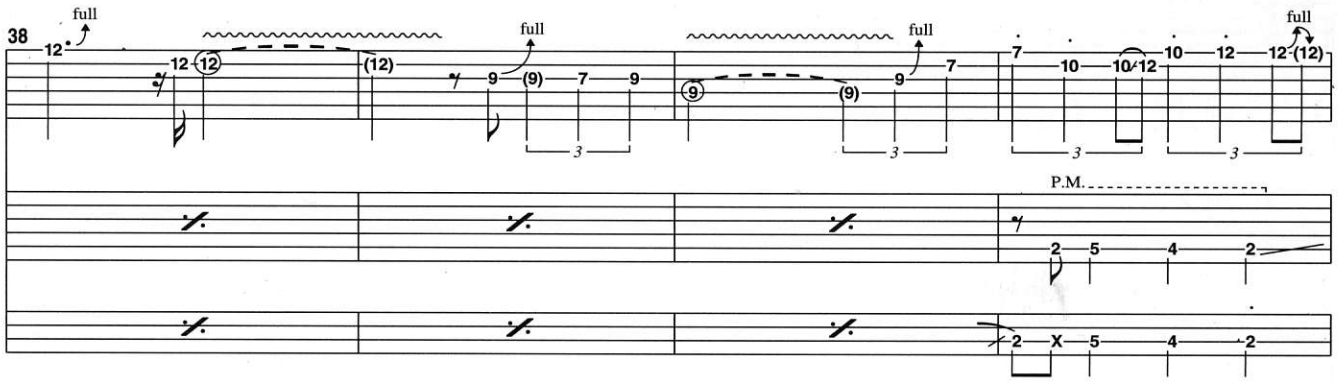
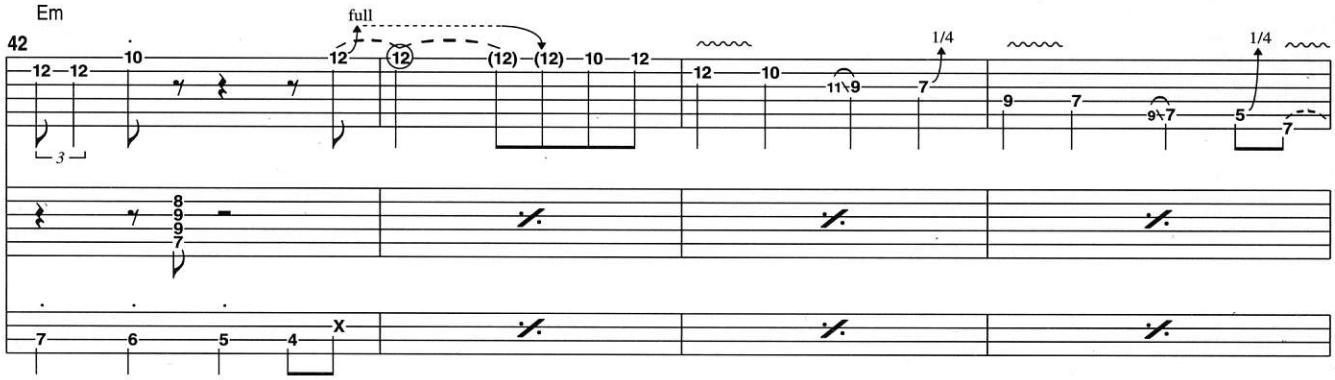

Money It's a gas Grab that cash with both hands and make a stash
Money It's a hit Don't give me that do goody-good bullshit I'm in the
Money so they say is the root of all evil today
13
Gtr. 2
Gtr. 3
1/4
1/4
Bass repeats Bass Fig. 2 (see bar 9)
(3rd time) skip ahead to G Outro
1. go back to B Verse
New car caviar four-star daydream Think I'll buy me a football team
high fidelity first-class travelling section I think I need a Lear jet
But if you ask for a raise it's no surprise that they're giving none away
Gtr. 2 F#m
Em
N.C.(Bm)
Gtr. 1 plays Riff A twice (see bar 4)
17
Gtrs. 1 and 3
Gtr. 3
Bass
2.
C Saxophone Solo (2:02)
(Bm)
Gtr. 1 plays Riff A three times (see bar 4), then Riff B five times (see bar 26)
(play 4 times)
22
Gtr. 2
Gtr. 3
Bass plays Bass Fig. 1 (see bar 1)
Bass plays Bass Fig. 1 eight times (see bar 1)
Em
(Bm)
Gtr. 1
Riff B
P.M.
25
Gtr. 2
Gtr. 3
Bass

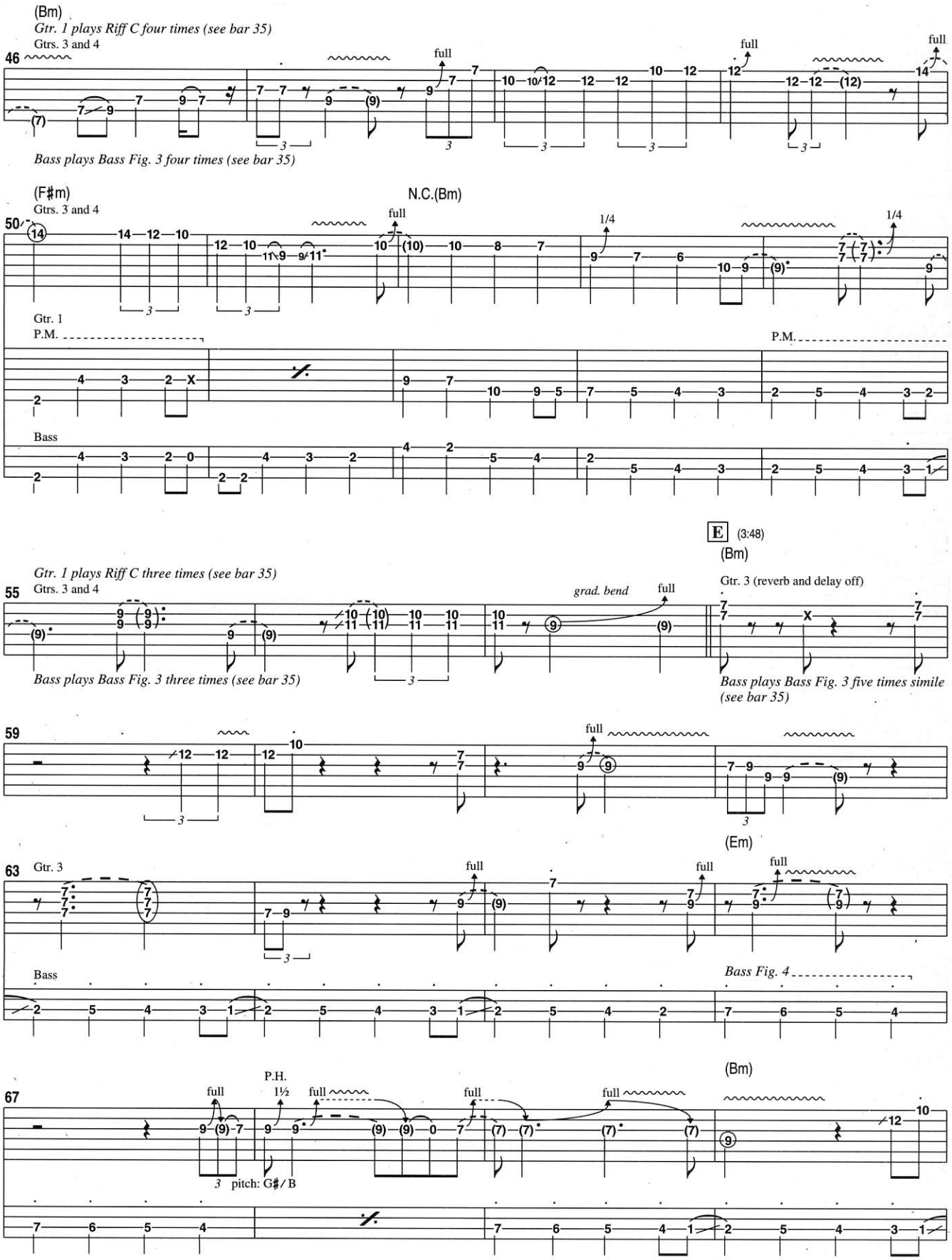


D **Guitar Solo** (3:05)

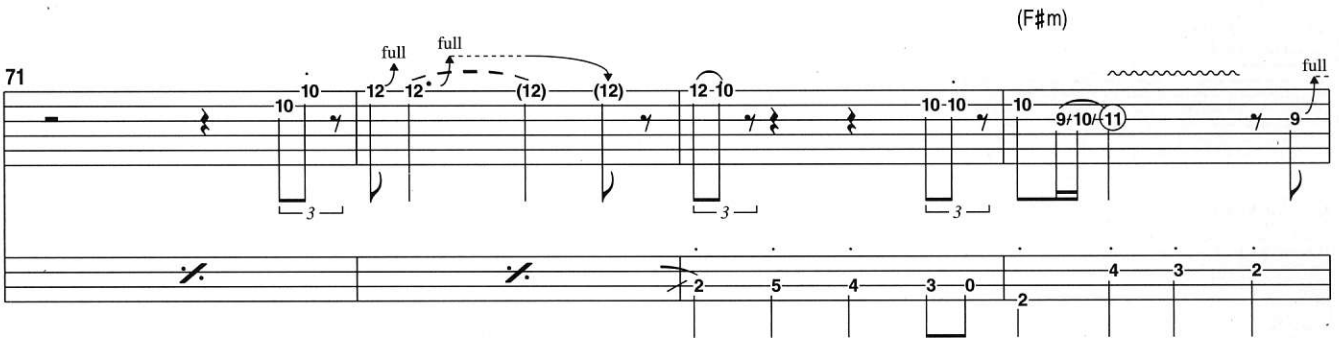


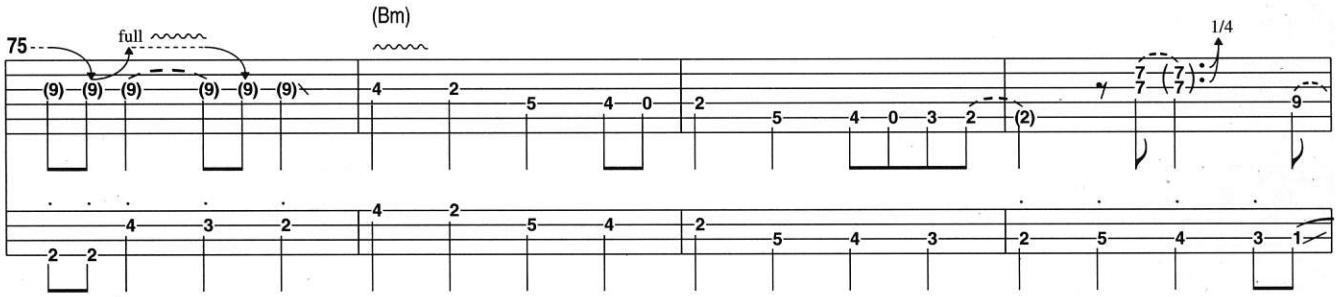


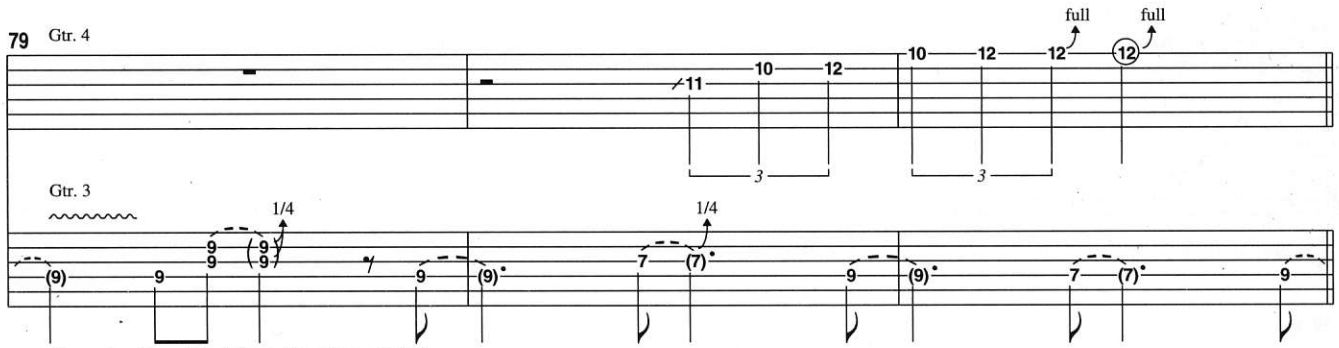



(Bm)
Gtr. 1 plays Riff C four times (see bar 35)
Gtrs. 3 and 4
46
full
full
full
Bass plays Bass Fig. 3 four times (see bar 35)
(F♯m)
N.C.(Bm)
Gtrs. 3 and 4
50
full
1/4
1/4
Gtr. 1
P.M.
P.M.
Bass
E (3:48)
(Bm)
Gtr. 1 plays Riff C three times (see bar 35)
Gtrs. 3 and 4
55
grad. bend
full
Gtr. 3 (reverb and delay off)
Bass plays Bass Fig. 3 three times (see bar 35)
Bass plays Bass Fig. 3 five times simile (see bar 35)
59
full
(Em)
63
Gtr. 3
full
full
full
Bass
Bass Fig. 4
(Bm)
67
P.H.
1½
full
full
full
full
pitch: G♯/B

"MONEY"





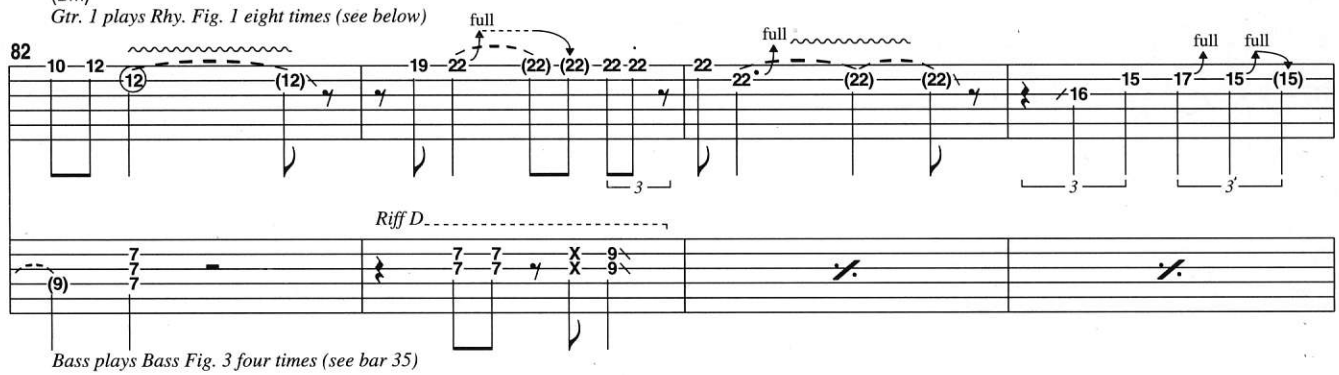


Bass plays Bass Fig. 3 three times (see bar 35)

F (4:30)

(Bm)

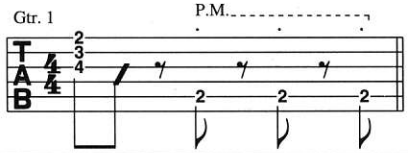
Gtr. 1 plays Rhy. Fig. 1 eight times (see below)



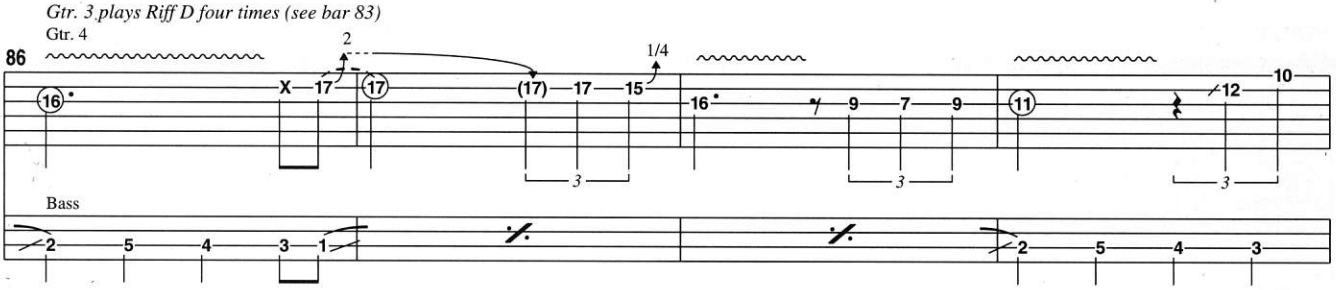
Bass plays Bass Fig. 3 four times (see bar 35)

Rhy. Fig. 1 (4:30, 4:51)

Bm

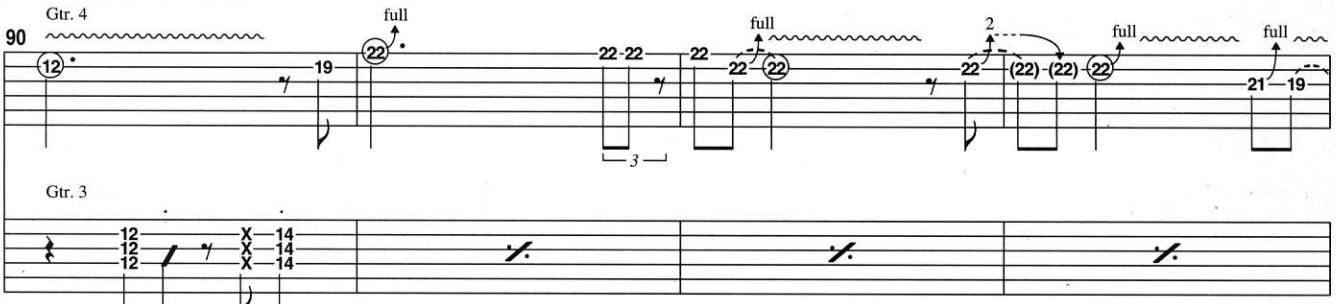


Gtr. 3 plays Riff D four times (see bar 83)



Em

Gtr. 1 plays Rhy. Fig. 2 four times (see below)

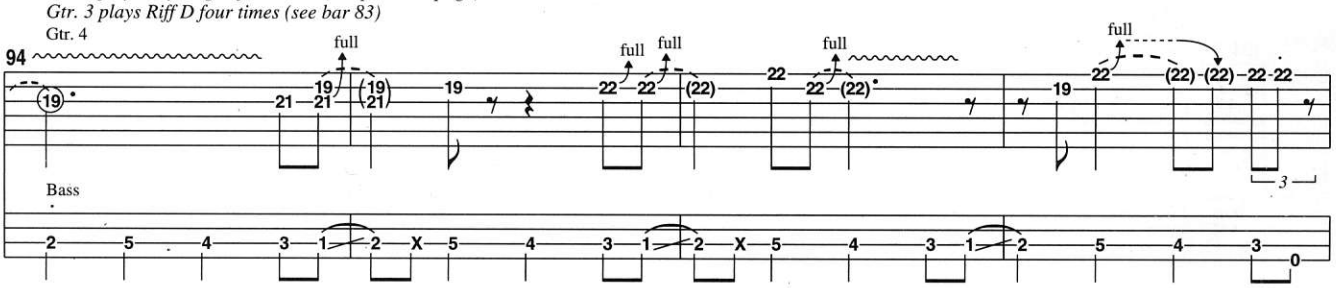


Bass plays Bass Fig. 4 four times (see bar 66)

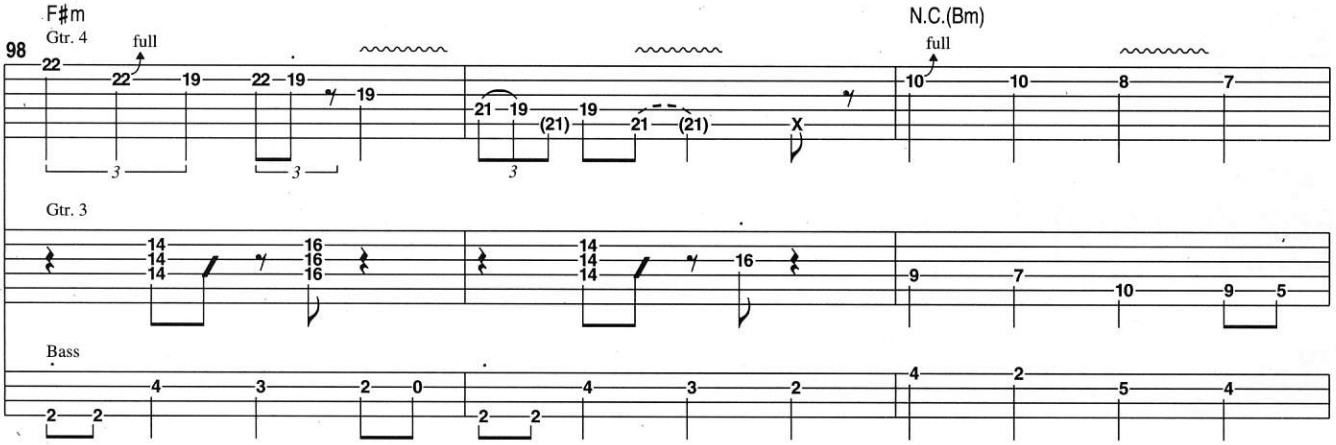
(Bm)

Gtr. 1 plays Rhy. Fig. 1 four times (see previous page)

Gtr. 3 plays Riff D four times (see bar 83)

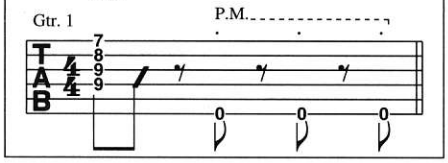


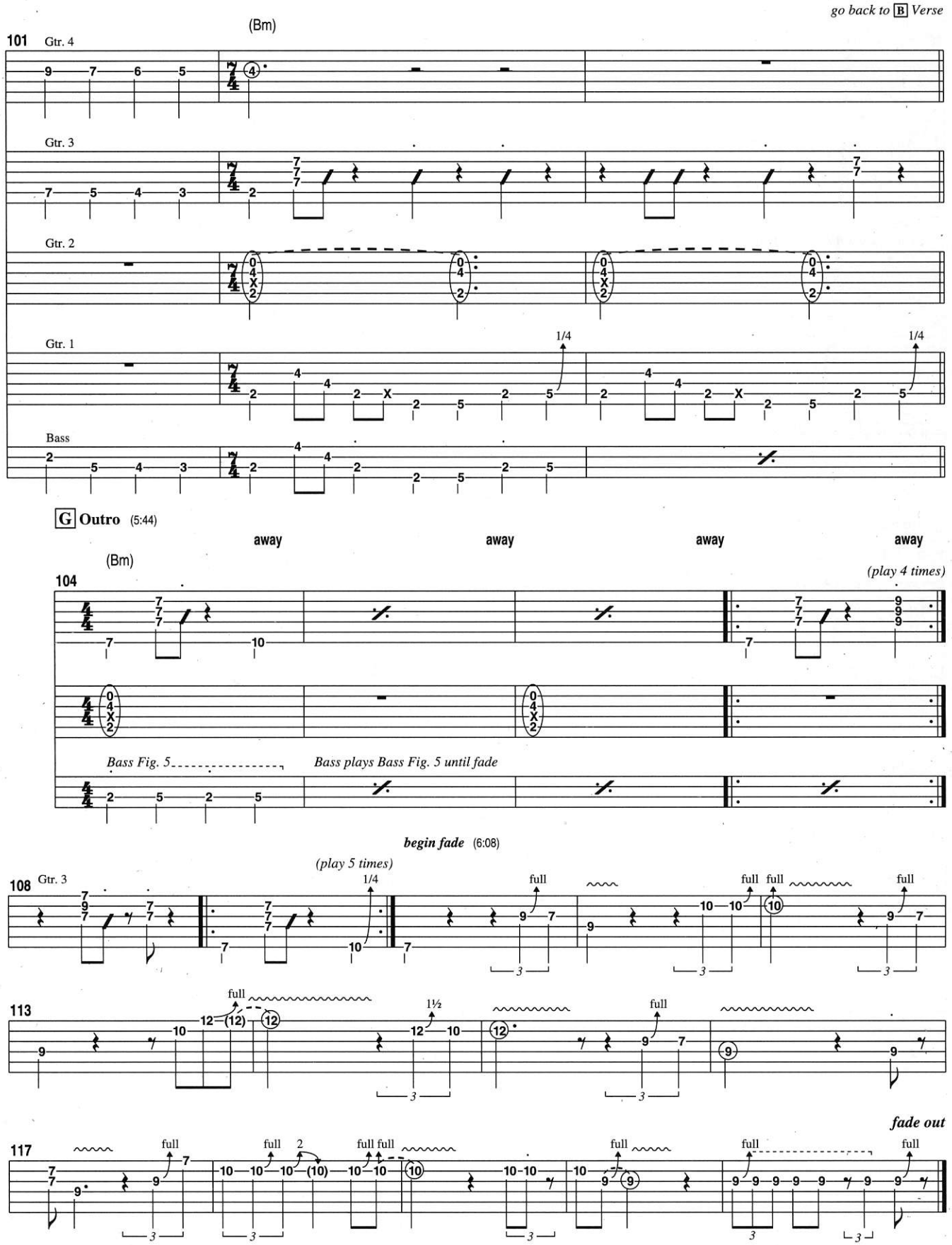
F♯m



Rhy. Fig. 2 (4:30, 4:51)

Em

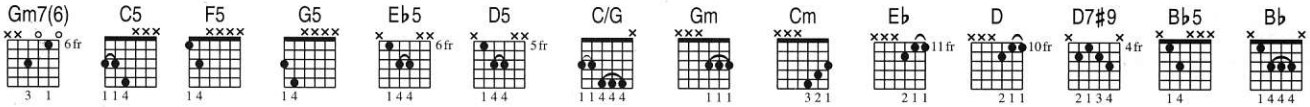



go back to B Verse
(Bm)
101
Gtr. 4
Gtr. 3
Gtr. 2
Gtr. 1
Bass
1/4
1/4
G Outro (5:44)
away
away
away
away
(Bm)
104
(play 4 times)
Bass Fig. 5
Bass plays Bass Fig. 5 until fade
begin fade (6:08)
(play 5 times)
108
Gtr. 3
1/4
full
full
full
full
113
full
1½
full
fade out
117
full
full
2
full
full
full
full
full

"SHINE ON YOU CRAZY DIAMOND, PTS. 1-5"

As heard on ***Wish You Were Here*** (CAPITOL)

Words and Music by ROGER WATERS, RICHARD WRIGHT and DAVID GILMOUR • Transcribed by DAVE WHITEHILL and JEFF PERRIN



Part I
(0:00)

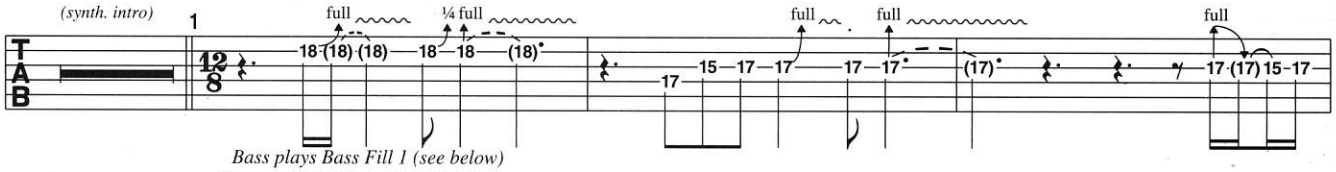
A **1st Guitar Solo** (2:09)

Freely (♩. = 44-52)

* Gm

**Gtr. 1 (elec. w/clean tone)

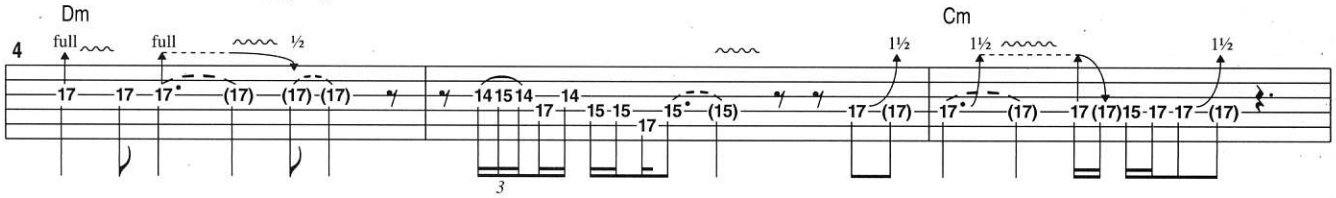
(synth. intro)

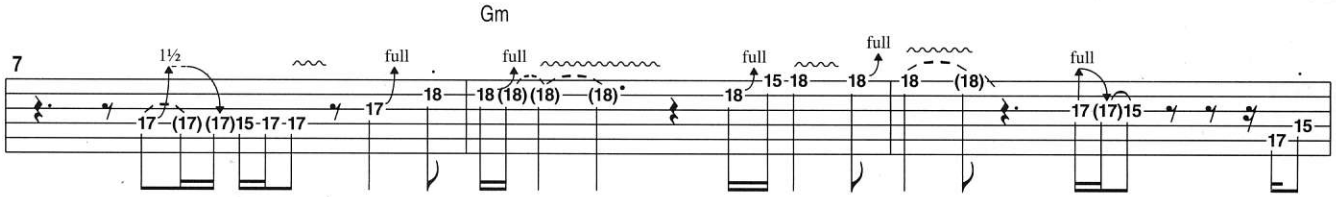


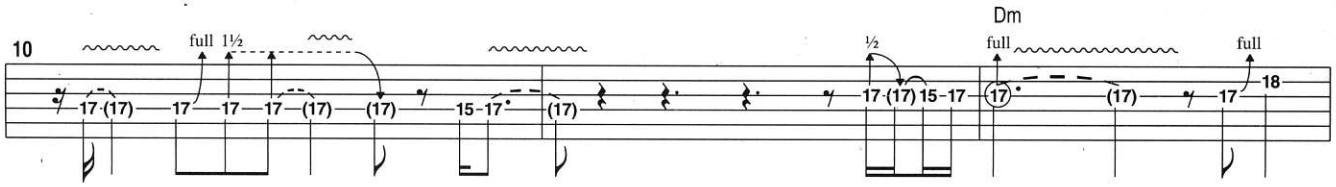
Bass plays Bass Fill 1 (see below)

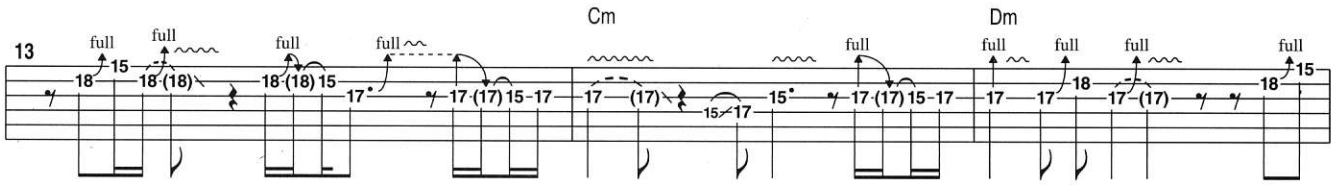
**chord symbols reflect overall harmony*

***neck pickup*



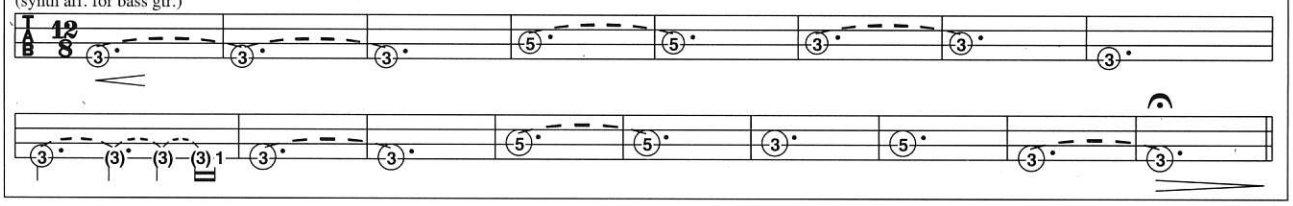






Bass Fill 1 (2:09)

(synth arr. for bass gtr.)



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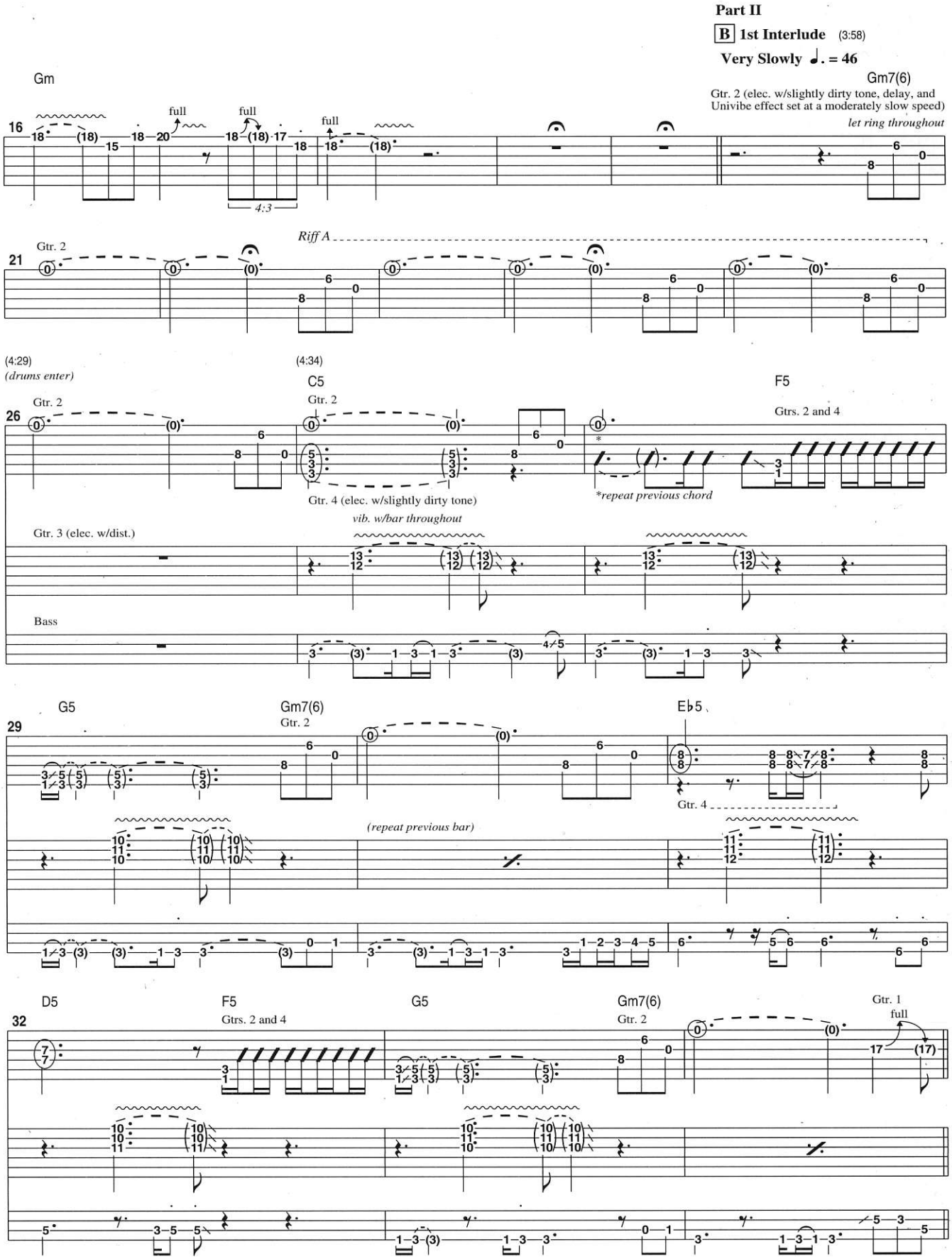
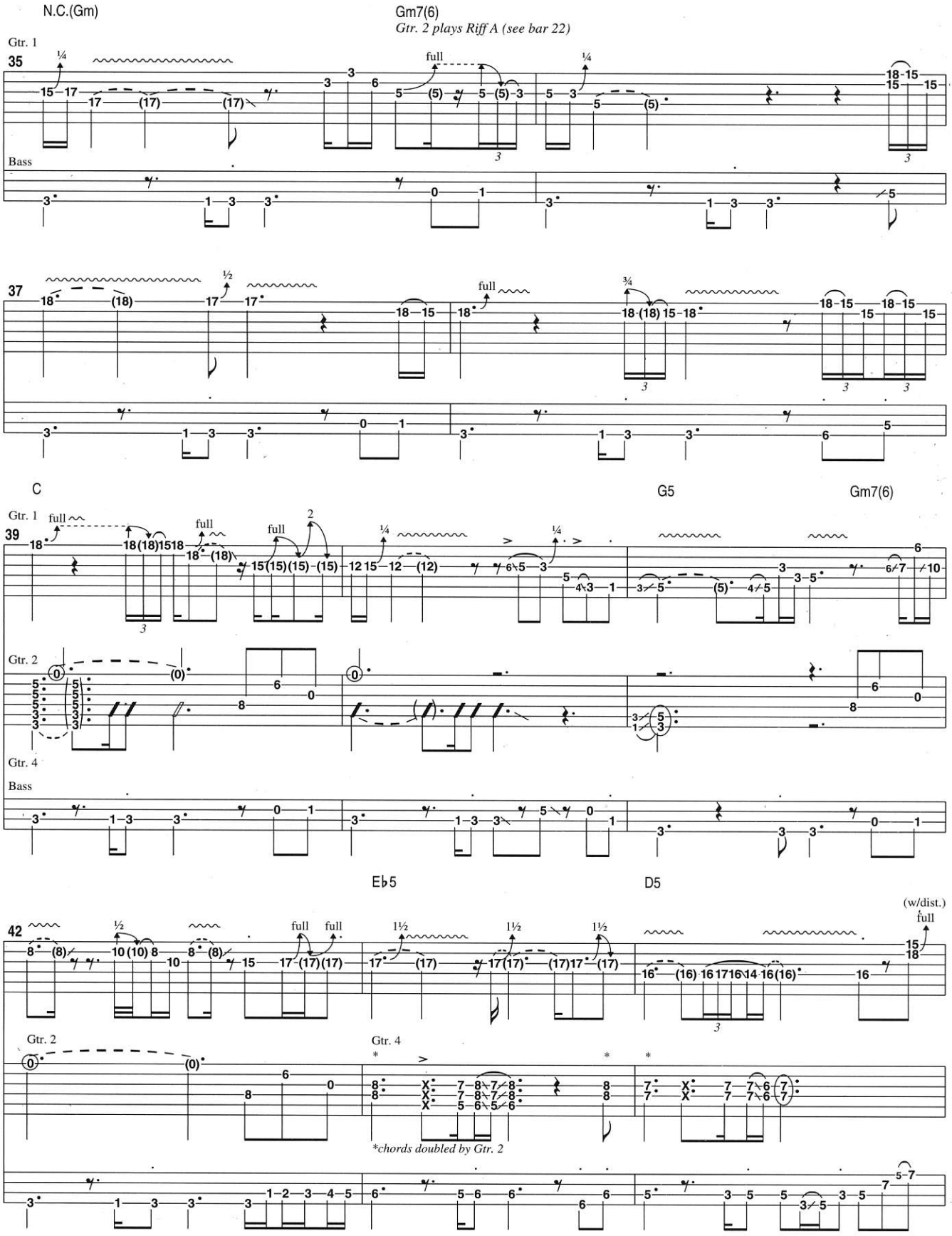
"SHINE ON YOU CRAZY DIAMOND, PTS. 1-5"

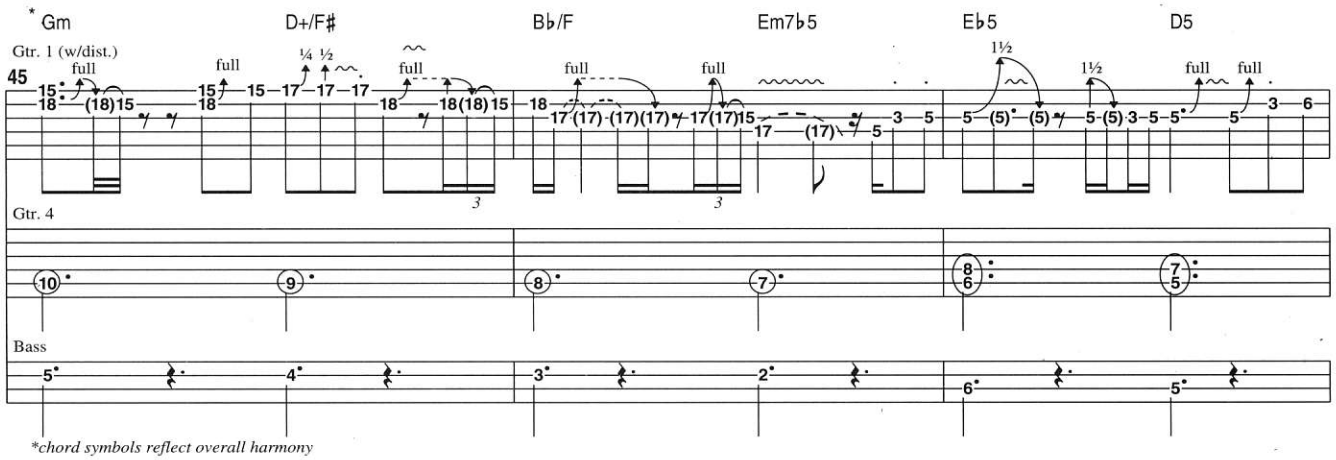


"SHINE ON YOU CRAZY DIAMOND, PTS. 1-5"

C **2nd Guitar Solo** (5:16)

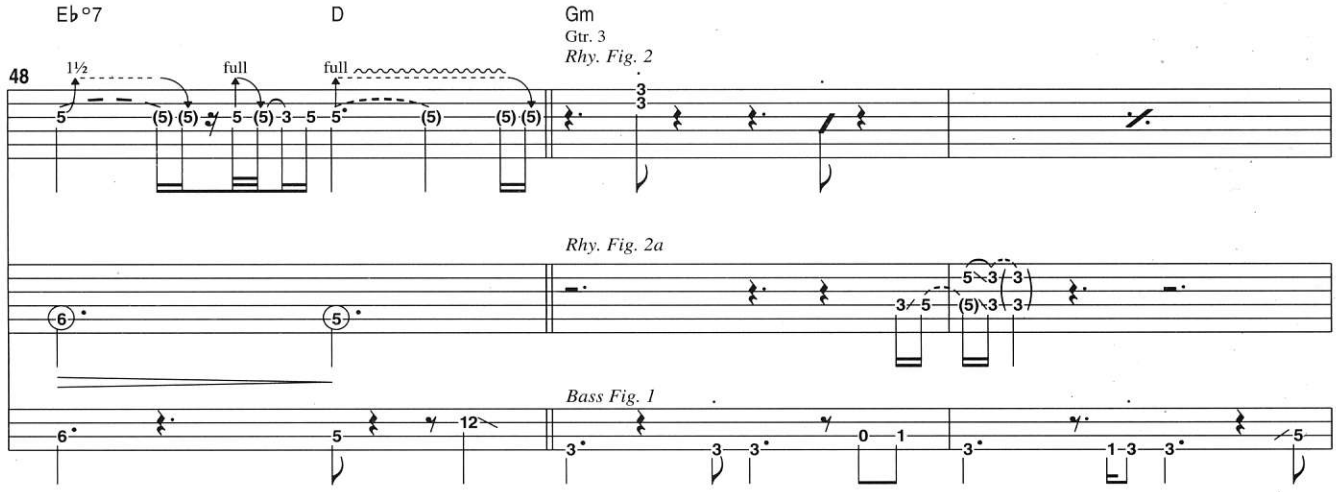


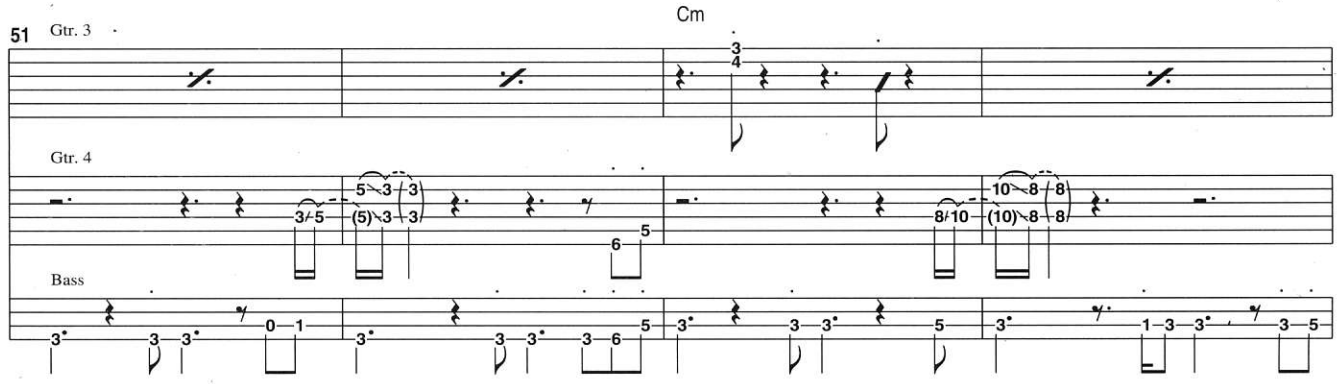
"SHINE ON YOU CRAZY DIAMOND, PTS. 1-5"

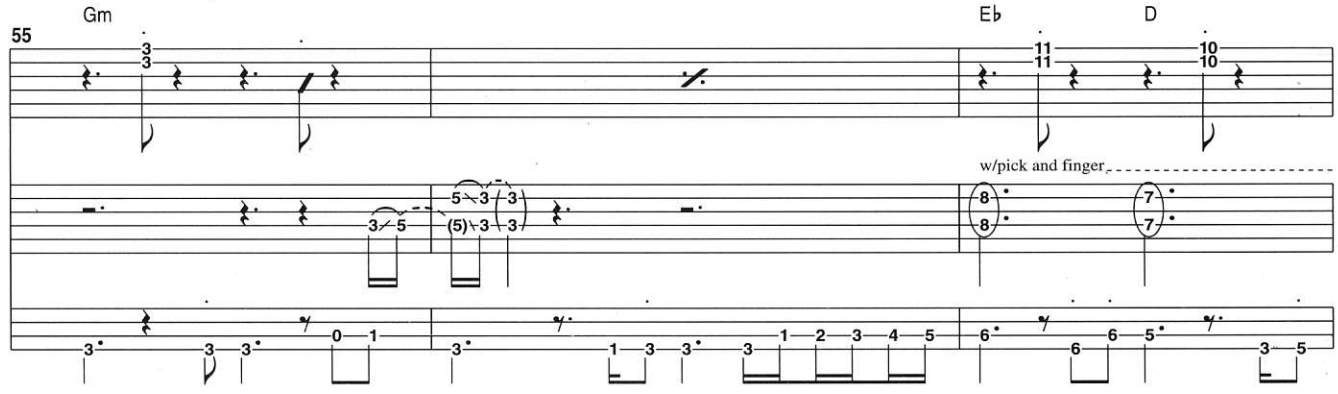


*chord symbols reflect overall harmony

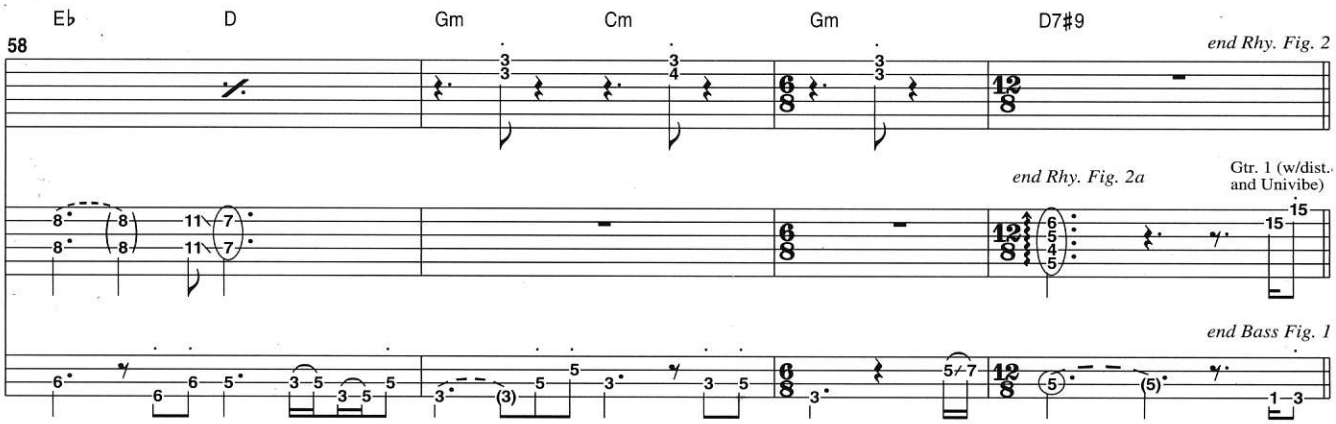
D Synth Solo (6:30)







"SHINE ON YOU CRAZY DIAMOND, PTS. 1-5"



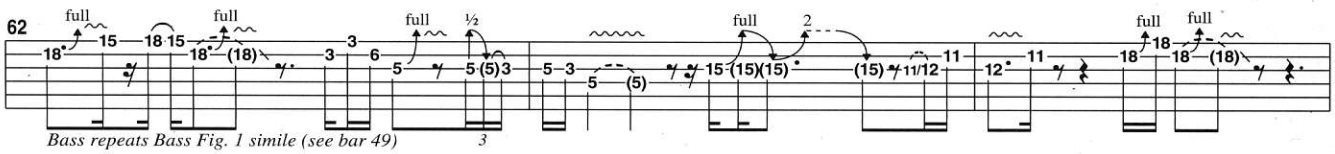
E **3rd Guitar Solo** (7:38)

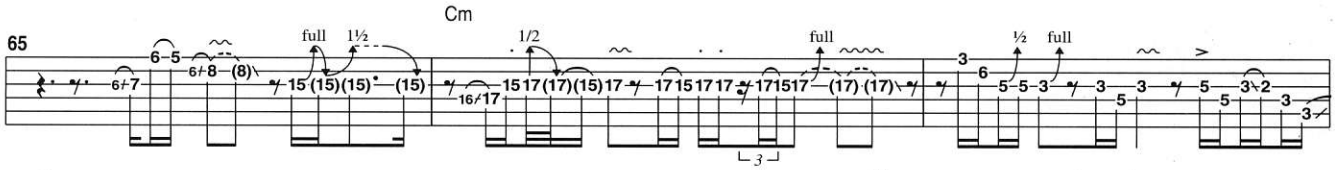
Gm

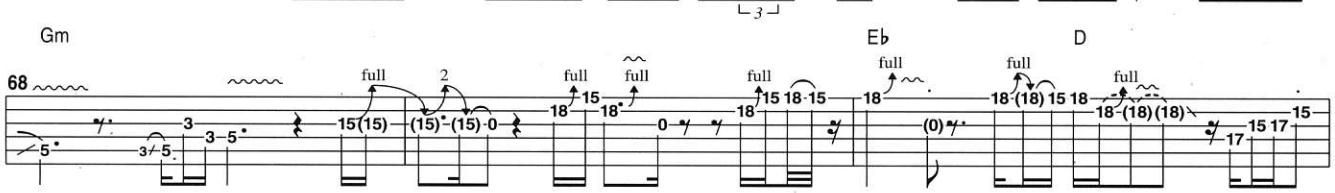
Gtr. 3 repeats Rhy. Fig. 2 simile (see bar 49)

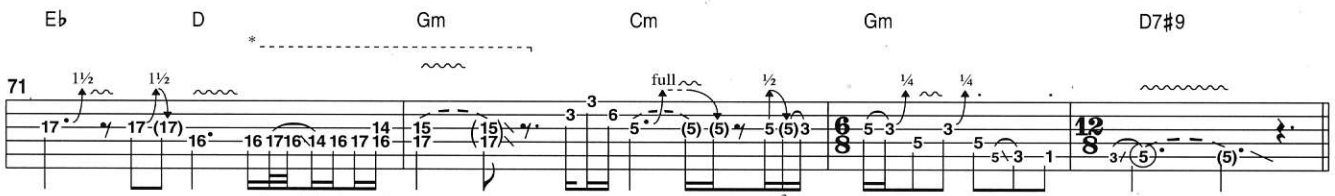
Gtr. 4 repeats Rhy. Fig. 2a simile (see bar 49)

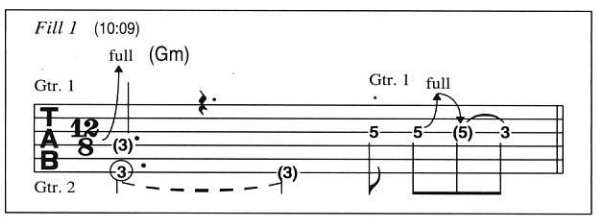
Gtr. 1

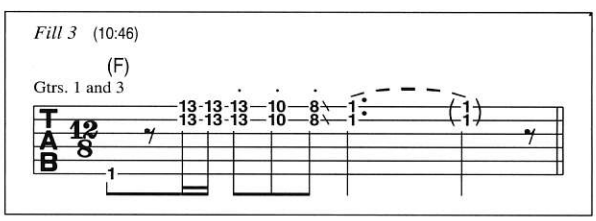


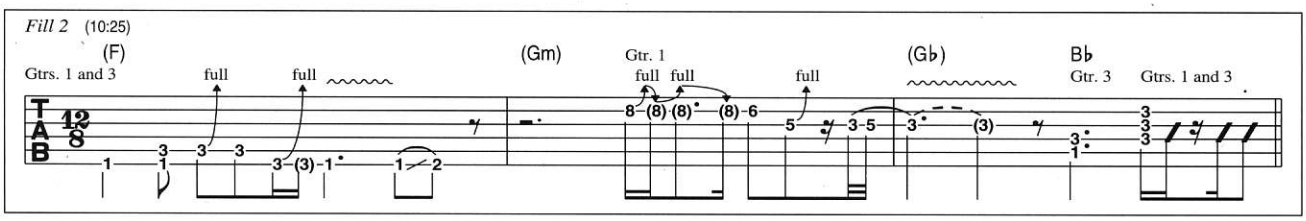












"SHINE ON YOU CRAZY DIAMOND, PTS. 1-5"

Part III

F Verse (8:45, 10:09)

1. Remember when you were young — you shone like the sun — Shine on you crazy diamond
(2.) reached for the secret too soon — you cried for the moon — Shine on you crazy diamond

N.C.(Gm) (G♭) B♭5 E♭5 D5 C5 B♭5 F5

Gtrs. 1 and 2 substitute Fill 1 second time (see previous page)

Gtrs. 1 and 3 substitute Fill 2 second time (see previous page)

75 Gtr. 1 (phaser off) full Gtrs. 1 and 3 full

Bass

Bass Fig. 2 *end Bass Fig. 2*

Now there's a look in your eyes — like black holes in the sky — Shine on you crazy diamond — You were
Threatened by shadows at night — and exposed in the light — Shine on you crazy diamond — Well you

N.C.(Gm) (G♭) B♭5 B♭ E♭5 D5 C5 B♭5 N.C.(F)

Gtrs. 1 and 2 substitute Fill 3 second time (see previous page)

79 Gtr. 1 full full Gtr. 3 Gtrs. 1 and 3

caught in the crossfire of childhood and stardom — blown on the steel — breeze — Come on you target — for faraway — laughter
wore out your welcome with random precision — rode on the steel — breeze — Come on you raver — you seer of — visions

(Gm) (D+/F♯) (B♭/F) (C7♭9) (E♭) E°7

let ring

83 full full full full

Part IV

(2nd time) skip ahead to H *Sax Solo* **G 2nd Interlude** (9:48)

Come on you stranger — you legend — you martyr and — shine
Come on you painter — you piper — you prisoner and

B♭/F Dm D Gm G♭ B♭

Gtrs. 1 and 3

86 full full ½ ½

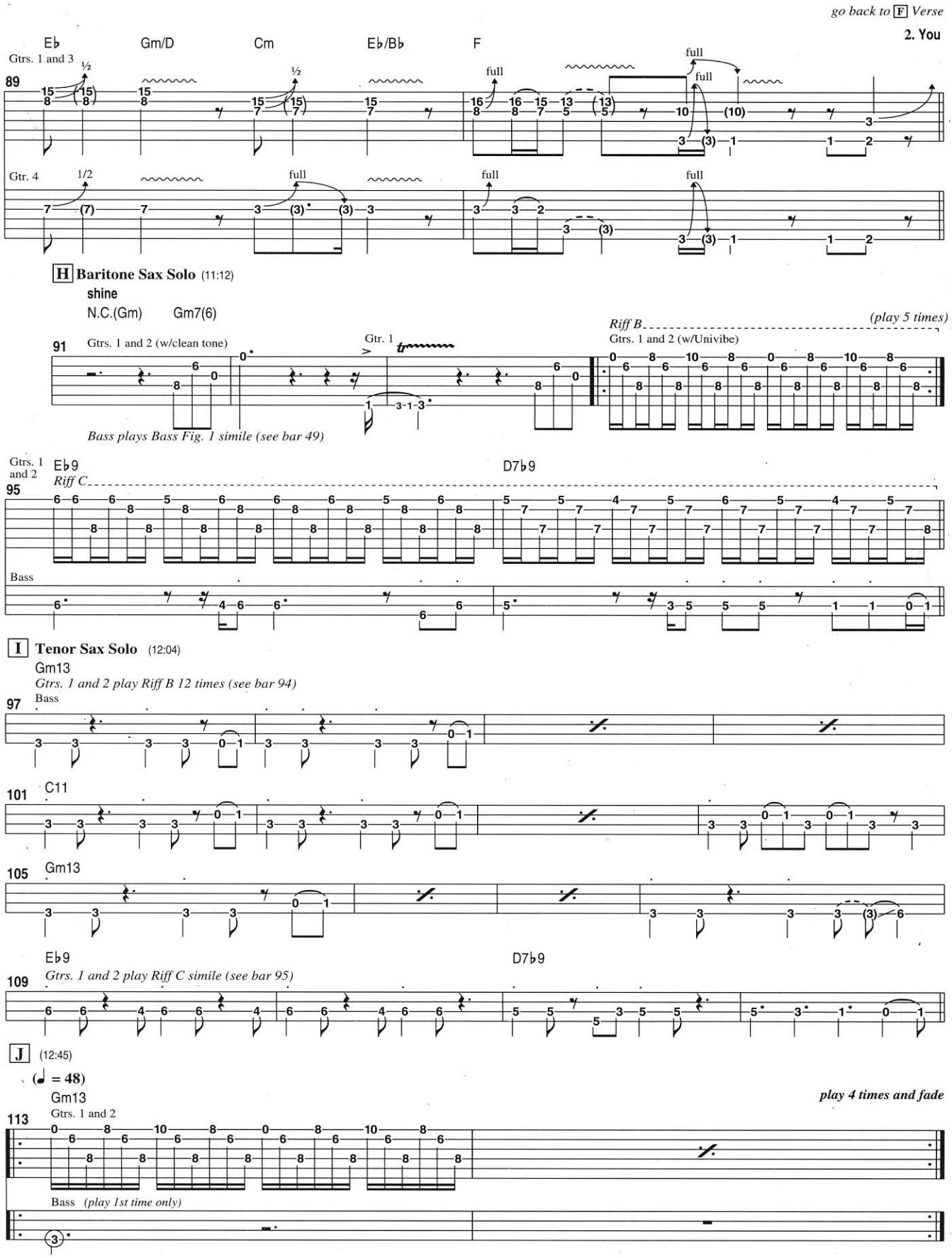
**Gtr. 1 plays top notes; Gtr. 3 plays bottom notes.*

Gtr. 4 ½ ½ full

Bass

Bass plays Bass Fig. 2 (see bar 75)

"SHINE ON YOU CRAZY DIAMOND, PTS. 1-5"

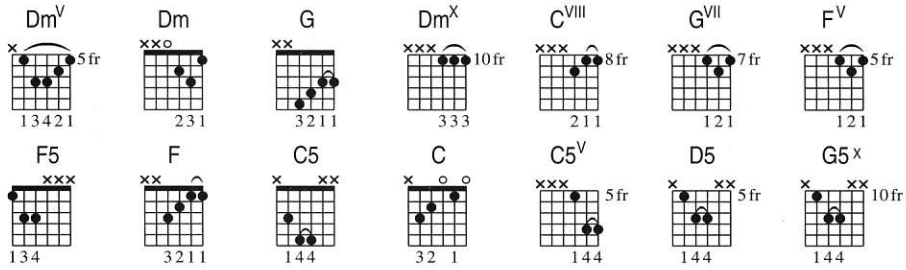


"ANOTHER BRICK IN THE WALL, PT. 2"

As heard on ***The Wall*** (CAPITOL)

Words and Music by ROGER WATERS • Transcribed by JIMMY BROWN

Bass is in drop-D tuning (low to high: D A D G).



A **Verse** (0:00, 1:04)

Moderately ♩ = 104

1., 2. We don't need no education

Dm^V

Gtr. 1 (elec. w/heavy dist. and slow flanger effect)

Riff A

Gtr. 2 (elec. w/heavy dist. and slow flanger effect)

Gtr. 3 (elec. clean tone)

* *repeat previous chord*

Dm

Gtr. 4 (elec. clean tone)

(repeat previous bar)

Bass

We don't need no thought control

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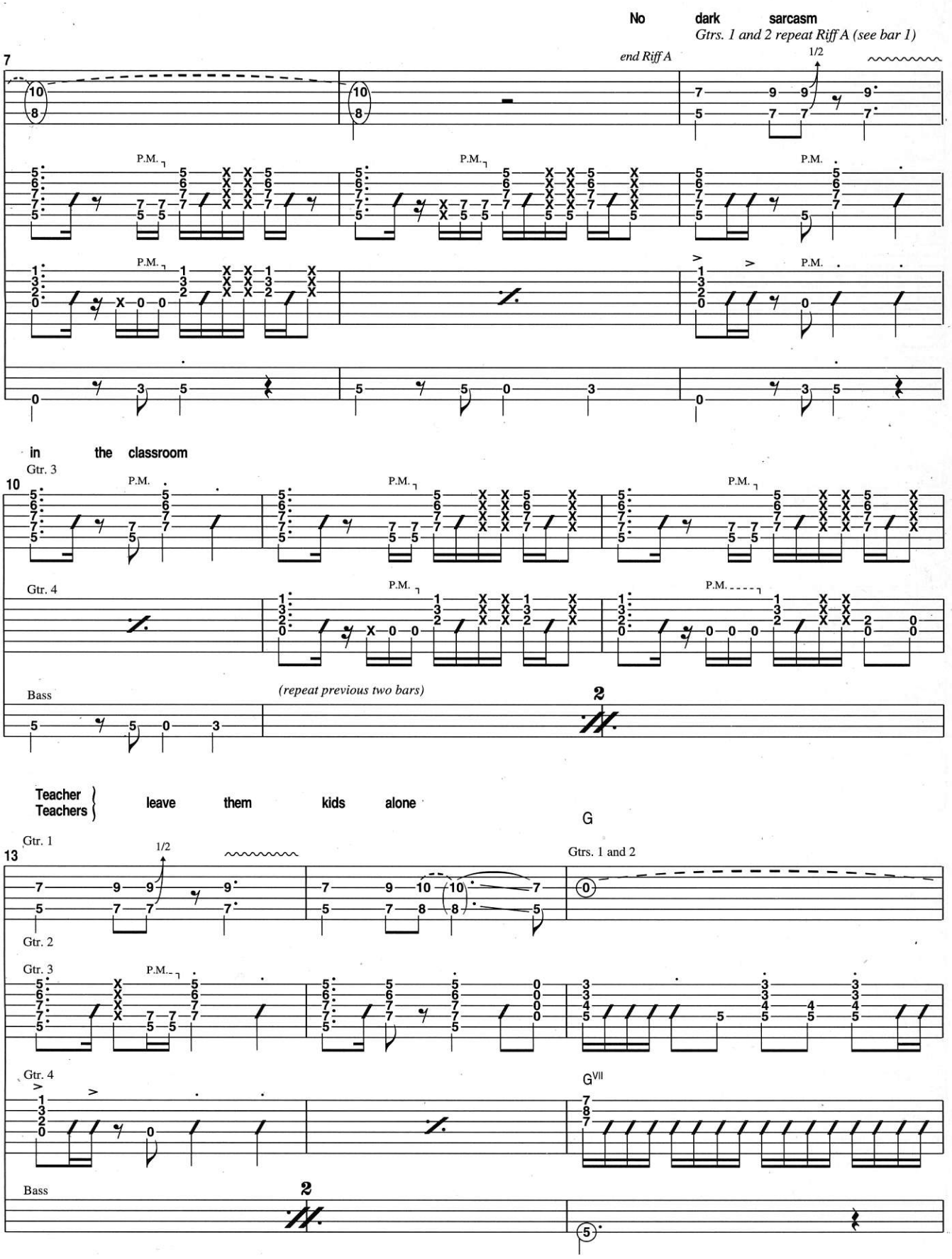
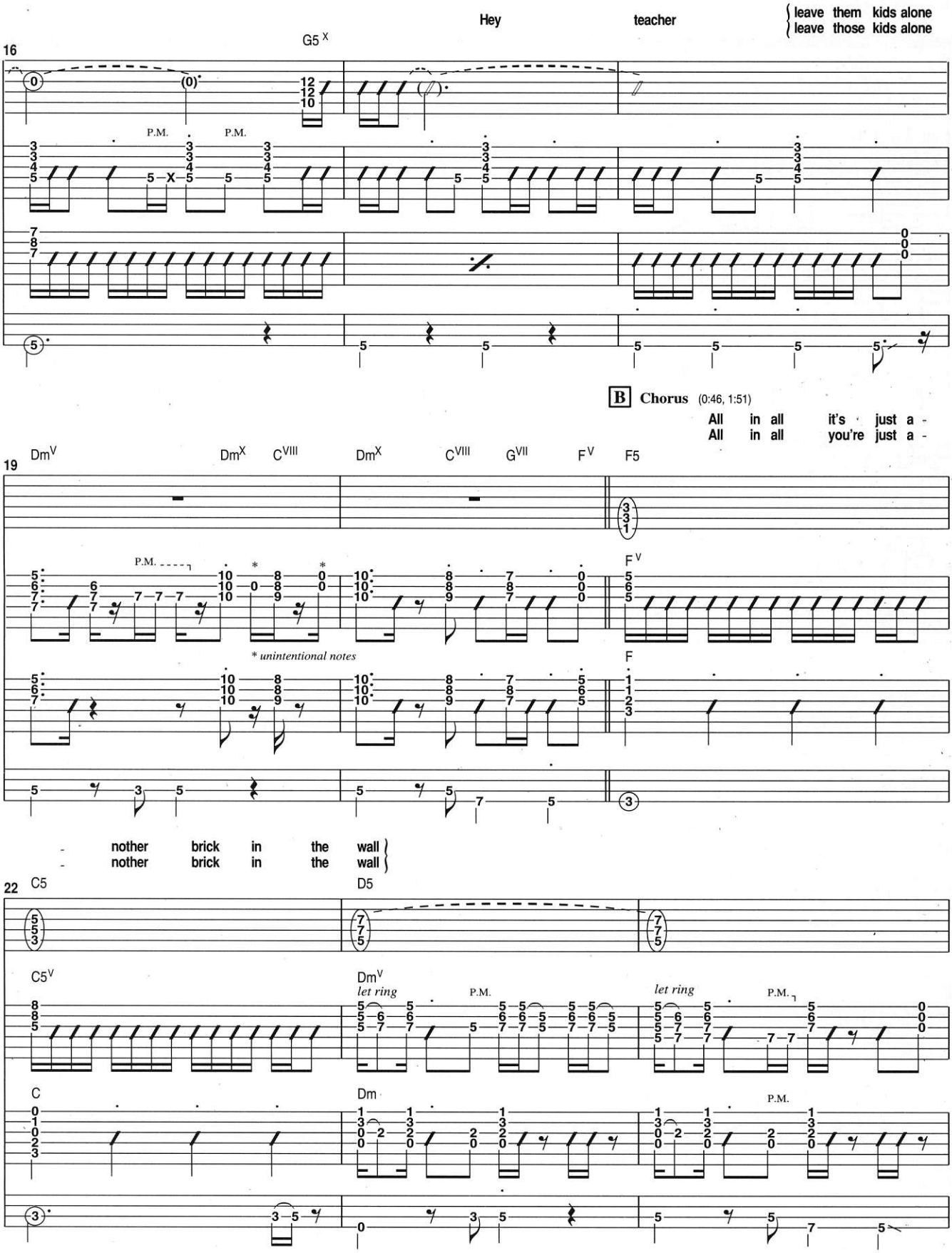
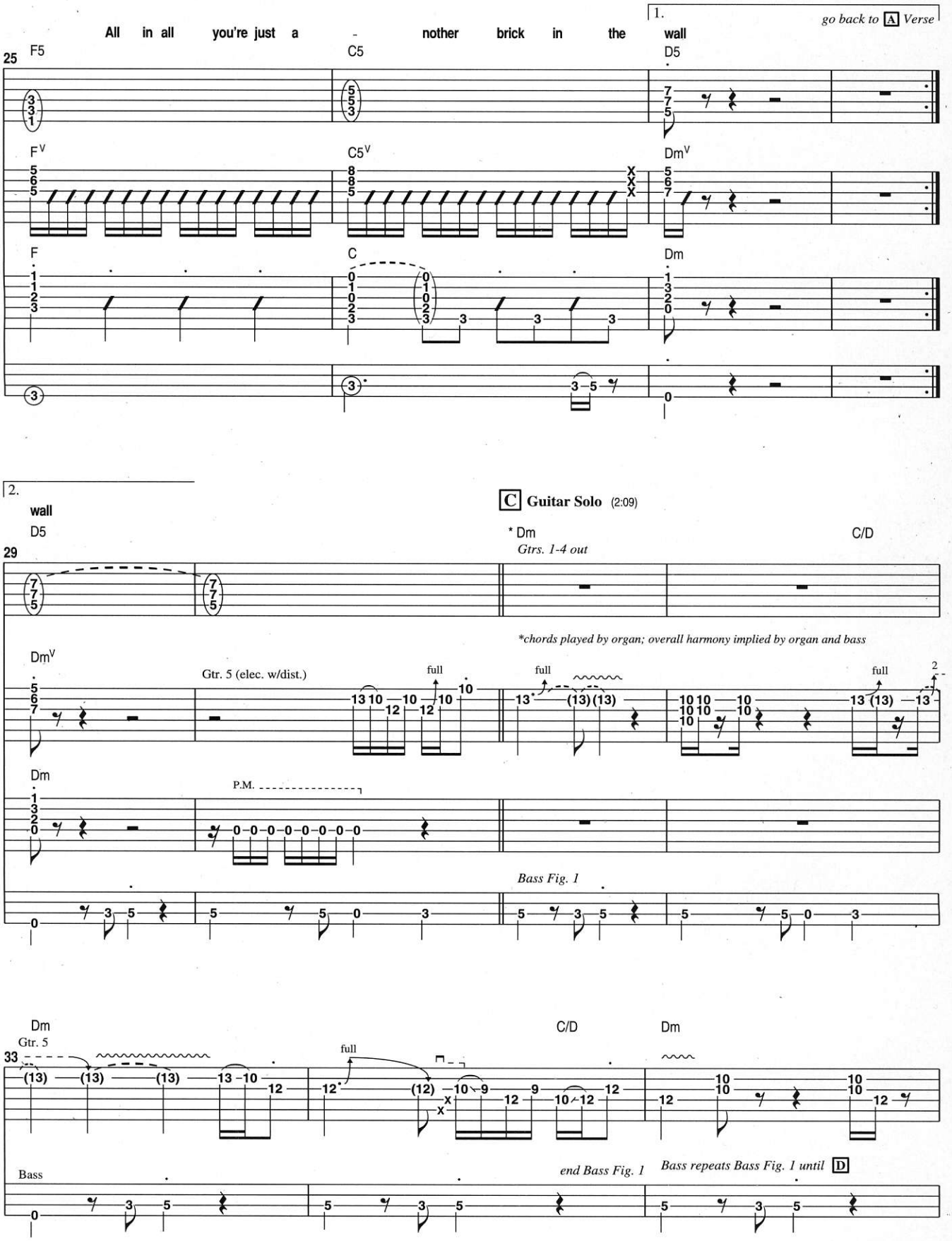
"ANOTHER BRICK IN THE WALL, PT. 2"



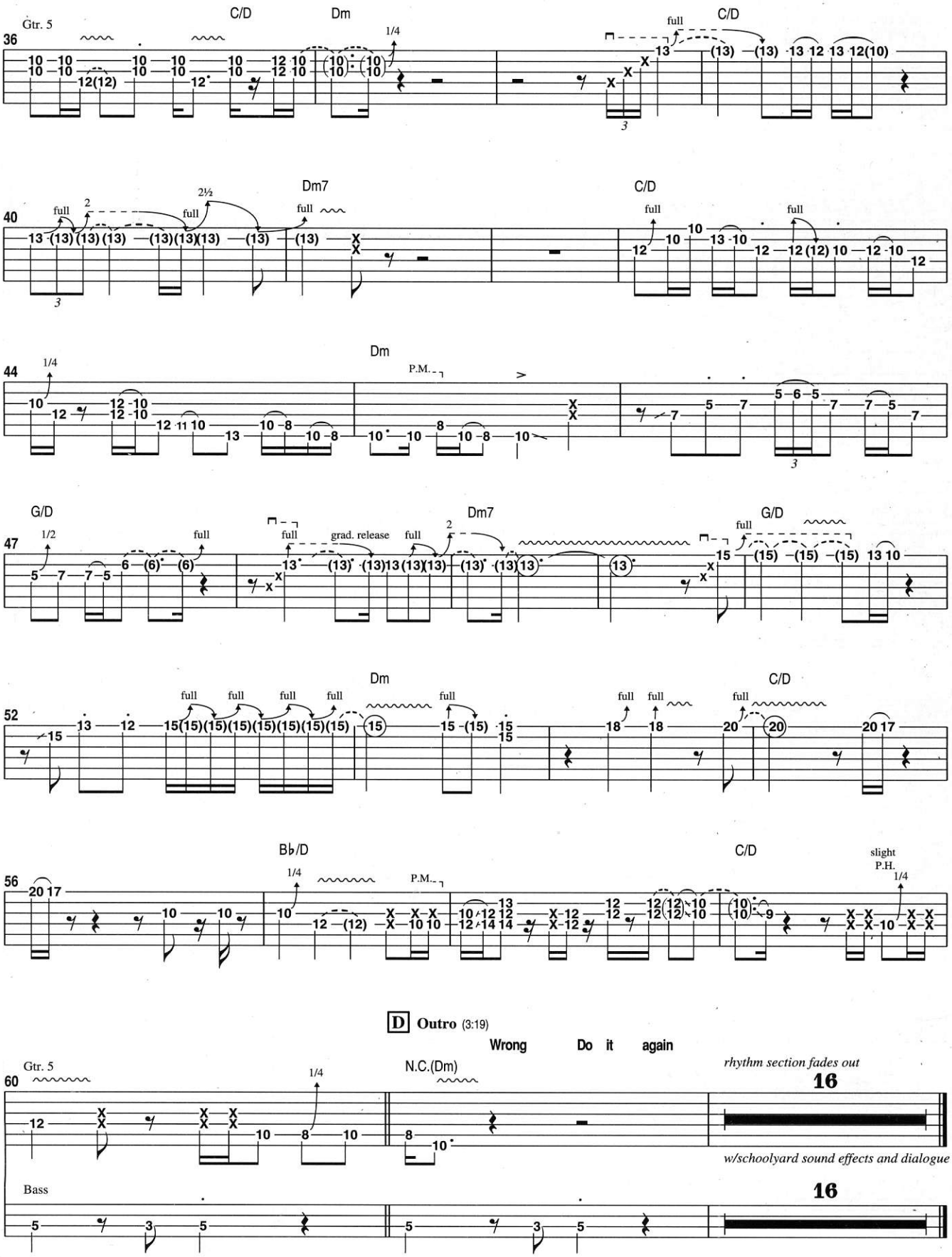
"ANOTHER BRICK IN THE WALL, PT. 2"



"ANOTHER BRICK IN THE WALL, PT. 2"



"ANOTHER BRICK IN THE WALL, PT. 2"



NOT JUST ANOTHER BRICK IN THE WALL

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